

EXCLUSIVE INTEL ON SPIDER-MAN: FAR FROM HOME • DARK PHOENIX • HOBBS & SHAW • TOY STORY 4 AND MORE!

SUMMER MOVIE PREVIEW

Entertainment WEEKLY

JULY 2/10, 2019
ISSUE #1001

KING-SIZE
DOUBLE ISSUE

THE LION KING

THE SEASON'S MAJOR EVENT!

How director Jon Favreau used wild new tech—and a slew of superstars—to reimagine a beloved Disney classic

BY MARC SHETZRON



King baby Simba

THE A-LIST TALENT
voicing your favorite characters!



RONALD GLOVER
as Mufasa



BEYONCE
as Nala



CHIWETEL EJIOFOR
as Scar



SETH ROGEN
as Pumbaa



GEICO

COMBINE HOME & AUTO

Insurance and you could save.



geico.com | 1-800-947-AUTO | Local Office



Home, Auto, Boat, Personal Auto, Pet and Renters are not available in all states, and GEICO insurance, or is not offered by GEICO. Business, Renters and Auto coverage are written through independent agents, brokers and/or rental agents via ERIC Insurance Agency, Inc. Business and RV coverage are underwritten by GEICO Indemnity Company. GEICO is a registered service mark of Government Employees Insurance Company, Washington, DC 20076, a Berkshire Hathaway Inc. subsidiary. © 2010 GEICO



Contents

FEATURES

17 Summer Movie Preview

Inside director Jon Favreau's *The Lion King*; plus, exclusive intel on *Spider-Man: Far From Home*, *Dark Phoenix*, *Fast & Furious* Presents: *Hobbs & Shaw*, *Toy Story 4*, and more! **BY EW STAFF**

NEWS AND COLUMNS

2 Sound Bites

7 The Must List

14 News

Our (early) Emmy nom predictions.

102 The Bullseye

REVIEWS

58 Movies

71 TV

94 Music

97 People

ON THE COVEN

Mufasa and Simba in *The Lion King*. © Disney Enterprises, Inc. All Rights Reserved.



Keanu Reeves and his sword in *John Wick: Chapter 3 - Parabellum*

THE WEEK'S
BEST

SoundBites

TWEET OF THE WEEK



Lil Nas X
@LILNASEX

"they not like 2 legends can't coexist"
—The rapper, rejecting someone's assumption
that his viral hit "Old Town Road" is better than
"Baby Shark"

"What am I supposed
to say, like,
'Hey, can I get your
father's number?'"

—Ramy (Ramy Youssef),
imitating his non-congratulatory
male media woman
at the mosque, on *Ramy*

"Kanye's the secret
headliner?... That's insane!
And a problematic choice."

—Jenée (Jenée La'Python), experiencing
a roller coaster of emotions over
a big concert, in *Someone Great*

"What you need to do is
get me in front of huge white
audiences...something that
makes a NASCAR race look like
a Jay-Z concert, you know?"

—Salem (Julia Louis-Dreyfus), wanting
to improve her polling with a specific
demographic, on *Vice*

"Actually, m'sem,
Jay-Z concerts are
almost all
white people."

—Narcole (Clea Duvall)

"The big
woman still
here?"

—Terrence (Kwesi Boakye),
distracted by a Wanessa
and completely hooking up
with her crush, Breanne
(Gwendoline Christie), on
Game of Thrones

"It was like Charlie's
Angels without
the feathered hair and
casual sexism."

—Felicity (Emily Bett Rickards), summarizing the
female Birds of Justice team-up, on *Arrow*

"Well, what do you want me
to do—go to John Wick
assassin hotel with 'Help
Wanted' sign?"

—Nisha Hank (Anthony Carrigan),
reacting to Barry's (Bill Hader)
failure to kill someone, on *Barry*

**SO SMOOTH
IT WILL MAKE YOU
FORGET ABOUT YOUR
AWKWARD YEARS.**



ALL 27 OF THEM.

NEW!



© 2009 Mars, Inc. All rights reserved.

STAFF PICKS

What summer movie are you most looking forward to?

KATIE HASTY

Senior Editor, Movie

Midsommar
Ari Aster—the director behind *Hereditary*—plus cult horror in Sweden? **S+** This little is alive with the sound of screaming. **P**

**KERENNA CADENAS**

Staff Editor

The Farewell
All I want is to escort my father on his final journey, and I have a family drama to. In Li Ling's new film about a Chinese family making up a wedding to please their ailing grandmother, it's truly sweet spot.

**CHUCK KERR**

Deputy Design Director

John Wick Chapter 3: Parabellum
Another reason for Spain, but I can't wait for the return of Keanu Reeves' bullet-wielding, dog-loving assassin.

**ALISON WILD**

Senior Associate

Poldark
Detective Pikachu
Kyan Reynolds voicing a Pikachu...with a bowler hat? I'm not wasting a second like that. Is this the greatest movie ever or my early-2000s fever dream?

**DAN MORRISSET**

Copy Chief

Toy Story 4
If I don't take my daughter home to it on opening day she's taking me in for a better day.

**EVAN LEWIS**

Reporter

Spider-Man: Far From Home
The first meeting for an unmasked Spider-Man (and Nick Fury) should be an exciting test of Marvel's post-Epidemic game plan.



Entertainment

PRESENT: Brett Ratner

EDITOR-IN-CHIEF Henry Goldblatt

SENIOR EDITOR: Bill Kurtis

EXECUTIVE EDITOR & CREATIVE DIRECTOR: Michael Tackett

DIRECTOR OF EDITORIAL OPERATIONS: Michael D'Amato

FEATURES EDITOR: Susanna Straker, Sarah Murnau

REVIEWS EDITOR: DIGITAL: Michael Rosen

ENTERTAINMENT AT LARGE: Diane Rose

EXECUTIVE FOR SPECIAL PROJECTS: Lynette Rice

EXECUTIVE FOR SPECIAL PROJECTS: Lynette Rice

SENIOR EDITORS: Alan Jergins (Lionsgate),

Peter Travers (TV), Matt Fagerholm (Hulu),

Elliott Greenberg (Paramount Pictures)

Micheal Sauter (Fox 2000)

Mark Schardan (Sony Pictures)

COTTER: Christopher Landon, Darren Tracht

LAWRENCE: David E. Talbert, Michael Tully

DIGITAL FEATURES EDITOR: Greg Kinnear

EDITOR-IN-CHIEF: Michael Sauter, Clark Corlett

SENIOR EDITOR: Michael Sauter, Clark Corlett

SENIOR DIGITAL NEWS EDITOR: Michael Sauter, Clark Corlett

STAFF EDITOR: Kristen Miller

STAFF WRITER: Michael Sauter

STAFF WRITER: Michael Sauter

ASSOCIATE EDITOR: Michael Sauter

ASSISTANT EDITOR: Michael Sauter

DIGITAL WRITER: Christopher Kolb

INTERNS: Lauren Miller, Michael Sauter

EDITORIAL ASSISTANT: Michael Sauter

EXECUTIVE ASSISTANT: Michael Sauter

STAFF WRITER: Michael Sauter

STAFF WRITER: Michael Sauter

STAFF WRITER: Michael Sauter

STAFF WRITER: Michael Sauter

PHOTOGRAPHY EDITOR: Michael Sauter

SENIOR PHOTOGRAPHER: Michael Sauter

NEWS PHOTO EDITOR: Michael Sauter

PHOTO EDITOR: Michael Sauter

SENIOR PHOTOGRAPHER: Michael Sauter

SENIOR VIDEO PRODUCER: Michael Sauter

VIDEO PRODUCER: Michael Sauter

ASSISTANT VIDEO PRODUCER: Michael Sauter

EDITORIAL MANAGER: Michael Sauter

COPY CHIEF: Michael Sauter

DEPUTY COPY CHIEF: Michael Sauter

SENIOR COPY CHIEF: Michael Sauter



Whether living in the South means our charming southern shores, the allure of the Appalachians, or vibrant cities, Southern Living has chosen our favorite places to call home.

VISIT SOUTHERNLIVINGINSPIREDCOMMUNITIES.COM

BAYSIDE VILLAGE AT BAY CREEK *Cape Charles, VA* bayczek.net

CAPE FERN STATION *Radiant Island, NC* brimleytakus.com/inspiredcommunity

CRANE ISLAND *Amenia Island, FL* craneisland.com

FRENCH BROAD CROSSING *Asheville, NC* frenchbroadcrossing.com

FRIEDEN *Fredericksburg, TX* friedentx.com

HABERSHAM *Bonifort, SC* habershamsc.com

HARBOR CLUB *Greenbrier, GA* harborclub.com

OLD TOWN *Columbus, GA* oldtowncolumbus.com

RIVER DUNES *Oriental, NC* riverdunes.com

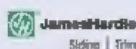
SAVANNAH GREY *Savannah, GA* savannahgreyhomes.com

THE BRAMBLE *Charlotte, NC* thebramble.com

THE HIGHLANDS *Chambersburg, AL* thehighlandscommunity.com

WOODSIDE *Aiken, SC* woodsidecommunities.com

SPONSORED BY



This Cheap Trick record went gold and platinum, but it began as porcelain and tile.

This is the bathroom at Record City studio in LA, where Cheap Trick recorded the guitars to their classic teen anthem "I Want You" in 1972. Number one of the Top 500 Songs of all time by Rolling Stone magazine, this power-punk hit will never run out of chart showers, teaching a new generation of losers who won't realize their parents aren't as weird as they seem.

Record City Studios: The Untold Story of the Famous Music Recorded in Bathrooms



Open | Search | Edit



B Studios
Presented by
Scrubbing Bubbles®

The Must List

THE TOP 10 THINGS WE LOVE THIS WEEK | Edited By | MAREK SKETIKER @MAREKSKETIKER



1

Music

PINK, HURTS 2B HUMAN

On her eighth album, the fearless singer delivers an exhilarating mix of proud anthems ("Hustle") and introspective ballads ("Happy"), as well as top-notch collaborations with Chris Stapleton, Nate Ruess, and Khalid. It Hurts so good.



PINK

The acrobatic superstar, 39, currently on her Beautiful Trauma Tour, talks to EW's Tim Stack about her new album, being a mom, and getting shot out of a cannon.

What was the inspiration behind this album?

I am very much a mystery bag. You put your hands in me and you have no idea what you're gonna get out. That's just how I do it. I don't believe in genres. I just believe in music and spreading your heart. I usually go on tour and stop writing at once, but we just never stopped.

Tell us a little about your little track, a duet with Khalid.

I feel like if you're present in 2019 and not totally escaping your feelings and you're looking around at what's going on in the world, especially this country, it hurts. It



Books

THE GUEST BOOK

by Sarah Blake

The uninvited guest is back in this second novel from the #1 New York Times bestselling author of *The Guest List*.
It's been a year since the arrival of the mysterious guest at the sprawling estate of the wealthy and eccentric Mrs. Weston. Now, the eccentric Mrs. Weston has died, and her daughter, the brilliant and kind Mrs. Weston, is left in charge. But there's trouble in paradise: Whose pesky dresser is intruding?

3

4

TV

TUCA & BERTIE

Lish Hanawalt defined the visual style of BoJack Horseman, now she's redefining the rules of animation with this edgy, offbeat, and frenetic fairy-tale-ish voices, free-spirited Tuca, 22, making best pal of Ali Wong's neurotically sorted Bert. The joke per

title is double-fisted, with surrealistic surreal world and relentless sight gags that demand rereviewing. A sweat-city lie comedy, and one of the year's funniest TV shows. Netflix, March 3.





5 DEAD TO ME

ien (Christina Applegate) and Judy (Linda Cardellini) are at opposite extremes who become friends thanks to a grief support group in this Netflix series created by Z. Feinman. On paper, it might sound like a generic laughtrack sitcom, but *Me*'s far more moving, complicated, and unique. Applegate gives the performance of her career as an acidic widowed mother. She's heartbreaking and hilarious, much like *Me*. (*May 3*)



Geoffrey Morrissey Sam Flanagan

Editor Sam Hougham

11

THE MUSIC OF UGLYDOLLS

Kelly Clarkson, Janelle Monae, Nick Jonas, Bruno Mars
Shekhar: No, he's not the group of *emo* that you can't afford, but a taste of the talented cast of STX's endearing animated film based on the popular doll line. It's no wonder the soundtrack is brimming with upbeat, happy-positive boys. (*Mar. 3*)

JANELLE MONÁE'S BEAUTIFUL TRUTH

The regular Mr. Peter
Fisher, North's successor
about probably staying
out for the weekend.

What Would You Like It Prepared With?

The negative SC
that is, the NP
is the subject
of the sentence
and the verb
is the predicate.
negative form is
an "inverse"
or "upside down"
construction.
In fact, the
verb is the
subject of the
sentence and
the NP is the
object.

ט' חנוכה ב ז' נס

Al-
Qura
n

What is your answer?



Podcasts

MINOR ADVENTURES WITH TOPHER GRACE

From the producers of *Anne Frank Is Unqualified* comes this low-stakes, high-comedy treat led by the smooth-voiced Grace, who matches celebrity guests with expert-led excursions into the secret worlds of things like lie detectors, movie trailers, and Wilmer Valderrama. (New episodes every Sunday.)

PODCASTING CALL

Seven new podcasts you should be listening to



THE ROY SUNKNUT PODCAST

Will Forte's newscaster voice is all that matters in this daily unscripted extension of the Anchorman universe.



SHOWMANSHIP WITH KEVIN HALEY & JENNA USHOMOWITZ

Shows favorite BFFs chat with other pairs of celebrity pals who

met their sometimes-not-so-lucky matches on set.



DAVID TENNANT DOES A PODCAST WITH...

The former Doctor is a dream of a host, inviting famous guests like Whoopi Goldberg and Juvia Leonardi. Simply an Anglophilic audiophile's dream.

IAS OF THE STARS

Don't know the names Bowen Yang and Matt Ritter? You likely remember them from their fellow comic up-and-comers on their way to the top.

7

Movies

LONG SHOT

Charlize Theron hits the rom-com campaign trail as Charlotte Field, a Secretarial candidate with Oval Office ambitions who finds potential love in her new speechwriter Fred (Farky), played by Seth Rogen. "He just happened to be the guy she used to babysit," *Long Shot* really in this genre, something my best friend says. But after this delightful gem, you too might be charting Theron 2020. May 31



MOTEL TERRACES WITH NO RISCA

Pop culture staple Rogen brings his irreverent and occasionally raunchy touch to a things-we've-lost-within-the-new era of adult talk in the dramedy

SMALL COSES WITH AMANDA SEYFRIED

Acknowledging that nothing and everything that an actress brings big issues down to earth with her breezy approach, the lead discusses topics of race, gender, and self.

ARMED HAIR EXPERT WITH DAVID PAPO

In its second year on the marketplace, *Asian Beat*'s hubbard, Dr. Know edges what the aforementioned celebs are all probably thinking: What do any of us really know?



GAY OF THRONES

Hennes, look around again. Before he made makeover magic on Super-Eve Jonathan Van Ness was funny and dexterous. Get ready! This season's recapster. Hes back for season 8 with his astute weekly recap of the twists, turns, and Westerns that only he knows how to serve. Tuesdays, Fun.com



10

EXTREMELY WICKED, SHOCKINGLY EVIL AND VILE

Furthering the nation's obsession with true crime: Netflix's buzzed Ted Bundy biopic *Slayer* and its follow-the-sepulchre killer's personal life and his disastrous "with-unsuspecting girlfriend." *True Crime* is thought to be the movie that gave *Serial* some of its edge. *Blair Witch* added more of the murderer's worth the second look. (Mar. 2)



ZAC EFRON

What's new: *Slayer* (Mar. 2). **What's next:** *Extremely Wicked, Shockingly Evil and Vile* (Mar. 2).

What do you know about Bundy's crimes before this movie?

"I knew him as a kid, so I grew up with his story. I think it's kind of crazy that he got away with it for so long. It was like, if I had been there, I would have seen it."

Given the darkness of the material, what was it like on the set?

"It just felt like we were shooting a TV show. There's no real difference with what you're doing."

How does true crime fit into your life?

"I'm not really into it, but I do like to keep myself informed."

How do you personally connect with fans?

"I think it's cool to see people who are interested in what I do."

What's the best part of being a dad?

How do you feel about the new season of *Stranger Things*?

What's the best part of being a dad?

How do you personally connect with fans?

"I think it's cool to see people who are interested in what I do."

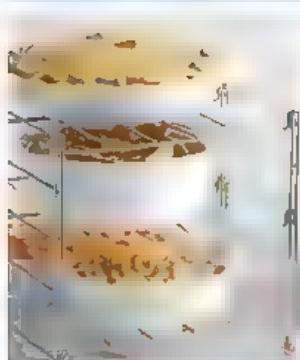
What's the best part of being a dad?

How do you personally connect with fans?

What's the best part of being a dad?

How do you personally connect with fans?

What's the best part of being a dad?



BED BATH &

BEYOND

HOME DECOR

SELL HOMEWARE • BEDDING • HOME FURNITURE • BATHWARE

→ *The Marvelous Mrs. Maisel* features Jordan Peele, Michelle Williams, June Diane Raphael, and Tony Shalhoub. Starring & Executive Producers: Brett Ratner, Tracy Letts, & Constance Shulman. Tel Aviv: MGM Studios. Rachel Brosnahan: Killing Eve's Jodie Comer: *Veep*'s Anna Camp.

Our Emmy Noms Predictions

Emmy season doesn't officially begin until June, but the campaigning—and prognosticating—is already in full swing. Here, EW critics Kristen Baldwin and Darren Franich share their best guesses as to who will make the cut when the nominees are announced on July 16.



THE SMALL SCREEN AWARDS SEASON NOW RUNS YEAR ROUND, so trying to guess the Emmy nominees at this early stage is a fool's errand. But we're fools for great television! Prestige projects like *The Crown* and *The Handmaid's Tale* are taking this year off, while HBO's category-dominating gems *Game of Thrones* and *Veep* are taking one last victory lap. So expect an exciting mix of first-time nominees alongside some very familiar faces...and a few surprises. You'll get to all these shows by September, we swear.



OUTSTANDING DRAMA SERIES

Can anything stop HBO's latest juggernaut from a four-year victory? Five of last year's nominees aren't competing, so an alliance of new challengers will attempt one final *de Thronasing*.

- *Better Call Saul* (AMC)
- *Game of Thrones* (HBO)
- *Homecoming* (Amazon Prime Video)
- *Killing Eve* (BBC America)
- *Pose* (FX)
- *Succession* (HBO)
- *This Is Us* (NBC)

OUTSTANDING COMEDY SERIES

Three-time winner *Veep* returns to duel with 2018 champ *The Marvelous Mrs. Maisel*. And *Better Things* will finally get its overdue first nomination in this category, right? Right.

- *Berry* (ABC)
- *Better Things* (FXX)
- *Black-ish* (ABC)
- *Modern Family*
- *The Kominsky Method* (Netflix)

LEAD ACTRESS IN A DRAMA SERIES

Emilia Clarke previously competed in the supporting category. But *Game of Thrones* goodwill should power her into a category stuffed with legendary talents.

- *Christine Baranski*: *The Good Fight* (CBS All Access)
- Emilia Clarke: *Game of Thrones* (HBO)
- Jodie Comer: *Killing Eve* (BBC America)
- Laura Linney: *Veep* (HBO)
- Sandra Oh: *Killing Eve* (BBC America)
- June Diane Raphael: *Homecoming* (Amazon Prime Video)
- Ruth Wright: *House of Cards* (Netflix)

LEAD ACTOR IN A DRAMA SERIES

Two Kings in the North (R.I.P. Rabbit) could compete for the

Emmy Award for Outstanding Lead Actor in a Drama Series.



same crown, but like your eye on Bob Odenkirk, already nominated thrice for his ever-more-devastating work on *Better Call Saul*.

○ Jason Bateman, *Ozark* (Netflix) ○ Sterling K. Brown, *This Is Us* (NBC)

○ Kit Harington, *Game of Thrones* (HBO)

○ Stephen James, *Homecoming* (Netflix)

○ Richard Madden, *Bodyguard* (Netflix)

○ Bob Odenkirk, *Better Call Saul* (AMC)

○ Billy Porter, *Pose* (FX)

LEAD ACTRESS IN A COMEDY SERIES

Julia Louis-Dreyfus will almost certainly earn her seventh *Veep* acting Emmy for her less-ridiculous turn as former president Selina Meyer. And in a crowded field, don't count out Christine Baranski, doing career-best work on *Madam Secretary*, or powerful *Dead to Me*.

○ Pamela Adlon, *Better Things* (Fox)

○ Kristin Davis, *And Just Like That* (Hulu)

○ Rachel Brosnahan, *The Marvelous Mrs. Maisel* (Amazon Prime Video)

○ Julia Louis-Dreyfus, *Veep* (HBO)

○ Issa Rae, *Insecure* (HBO)

○ Lily Tomlin, *Grace and Frankie* (Netflix)

○ Phoebe Waller-Bridge, *Fleabag* (Amazon Prime Video)

LEAD ACTOR IN A COMEDY SERIES

Past winners Donald Glover (*Atlanta*) and Jeffrey Tambor (*Transparent*) aren't eligible this year, which leaves room for Ricky Gervais (*After Life*) and Jim Carrey (*Kidding*). As for perennial nominee William H. Macy? Something tells us the *Shameless* star is gonna sit this one out.

○ Anthony Anderson, *Black-ish* (ABC)

○ Jim Carter, *Killing* (Showtime)

○ Don Cheadle, *Black Monday* (Starz)

○ Ed Helms, *The Good Place* (NBC)

○ Michael Douglas, *The Kominsky Method* (Netflix)

○ Ricky Gervais, *After Life* (Netflix)

○ Bill Hader, *Barry* (HBO)

OUTSTANDING LIMITED SERIES

Before you nod, *American Horror Story* fans, a quick disclaimer: In April, the Academy ruled that *AMC's* *Apocalypse* be "recategorized" as a drama series because it featured "continuing story threads, characters, and actors" from previous seasons.

○ *Catch-22* (Hulu)

○ *Escape at Dannemora* (Showtime)

○ *Fosse/Verdon* (FX)

○ *The Haunting of Hill House* (Netflix)

○ *Sharp Objects* (HBO)

○ *True Detective* (HBO)

○ *A Very English Scandal* (Amazon Prime Video)

OUTSTANDING TELEVISION

Lots of prestige contenders in this category, but it all comes down to old (no long, long-awaited *Deadwood* revival) versus new (*Dark Mirror's* choose-your-own-adventure experiment).

○ *Dark Mirror: Bandersnatch* (Netflix)

○ *Break* (HBO)

○ *Deadwood: The Movie* (HBO)

○ *King Lear* (Amazon Prime Video)

○ *My Dinner With Hervé* (HBO)

○ *Nasdaq: Son* (HBO)

○ *The Kominsky Method: End of the Line* (Amazon Prime Video)

OUTSTANDING LEAD ACTRESS IN A LIMITED

At 19, Joey King would be the youngest nominee in this category since 14-year-old Hannah Taylor Gordon was nominated in 2001 for ABC's *Annie Frank: The Whole Story*.

○ Amy Adams, *Sharp Objects* (HBO)

○ Patricia Arquette, *Escape at Dannemora* (Showtime)

○ Connie Britton, *Dirty John* (Netflix)

○ Joey King, *The Act* (Hulu)

○ Helen Mirren, *Catherine the Great* (HBO)

○ Michelle Williams, *Fosse/Verdon* (FX)

○ Ruth Wilson, *Mrs. Wilson* (PBS)

OUTSTANDING LEAD ACTOR IN A LIMITED SERIES OR MOVIE

Since 2015, wins in this category have alternated between HBO and FX. Could Beatrice Del Toro's crazy-good performance in *Dannemora* break this streak?

○ Christopher Abbott, *Catch-22* (Hulu)

○ Mahershala Ali, *True Detective* (HBO)

○ Benicio Del Toro, *Escape at Dannemora* (Showtime)

○ Hugh Grant, *A Very English Scandal* (Amazon Prime Video)

○ Anthony Hopkins, *King Lear* (Netflix)

○ Ian McEwan, *Deadwood* (The Movie) (HBO)

○ Sam Rockwell, *Fosse/Verdon* (FX)

WHAT SHOULD WE ON THE LIST?

EW staffers think these dark-horse contenders (and their superb casts) deserve Emmy attention.

I'm Sorry (Hulu)

Paradise (Hulu)

The Other Two (Hulu)

Schitt's Creek (TV Land)

Sixty (Fox)

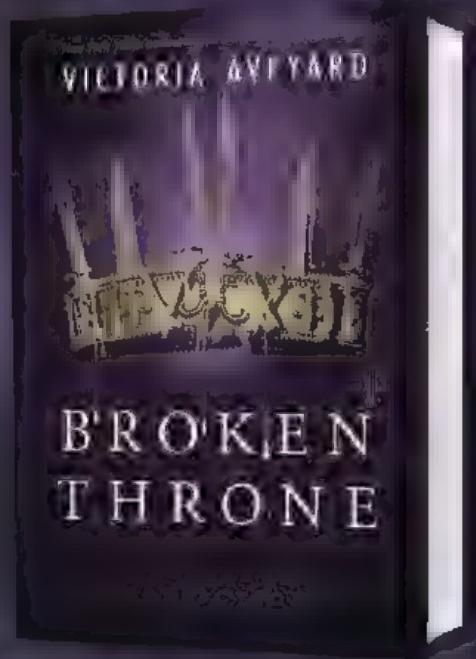
Sorry for Your Loss (Fox)

Younger (TV Land)



6. Jennifer Grey (far left, *Sixty*); Peter Krause and Peter Gallagher (center, *Sixty*); Peter Gallagher (right, *Sixty*)

VISIT THE WORLD OF
THE RED QUEEN SERIES
ONE LAST TIME!



BINGE READ THIS #1 NEW YORK TIMES BESTSELLING SERIES



Epic Reads

SUMMER MOVIE PREVIEW

Lions and Spiders and scares, oh my! Summer 2019 is packed with romance, action, horror, thrills, and—woof!—so many dogs (plus big cats in *The Lion King*). Fall in love with *The Sun Is Also a Star* in May, *Dark Phoenix* in June, *Spider-Man* in July, and *Hobbs & Shaw* in August, with plenty more in between.

THE LION KING
p. 10

MAY
p. 28

JUNE
p. 38

JULY
p. 48

AUGUST
p. 58

CALENDAR
p. 66



TRAILER PERKS: Hover your phone's camera over this code to watch trailers for all the films in our summer preview.

RETURN

OF



THE

KING

LEGACY CAN BE A BEAST, WHETHER IT'S FOR A YOUNG LION WHO IS WORKING ON HIS TATTOOS & TOOTHELESS OR A FILMMAKING TEAM DETERMINED ONE OF THE MUSI TREASURES ANIMATED MOVIES

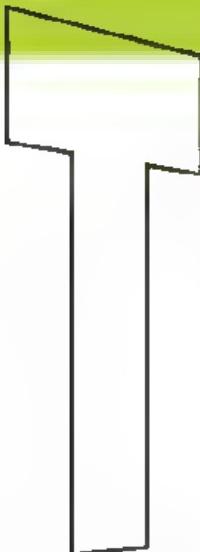
BY ALL TIME, STEP INSIDE DIRECTOR JON FAVREAU'S

The Lion King,

THE MILITANT DIRECTOR REMAKES THE KING OF

THE SAVANNAH.

BY MARC SNEYDICKER @MarcSneydicker



STARRING

Denzel Washington
Beyoncé Knowles
Carrie Ann Inaba
and James

DIRECTED BY

Jean Claude

RELEASE DATE

7.19

The elephant in the room is that there's no elephant in the room. Or lion, or even, or zebra, for that matter. In fact it's quite possible there are no indigenous African animals anywhere whatsoever within a 25-mile radius of this Playa Vista, Calif., production facility. And yet there are roars and squeaks and grunts and growls sounding out from all corners of this seconded little studio, and if a visiting tourist is news-wary — or, say, never even spied a monkey, elephant, or lion on screen with fur so fine, skin so textured, and eyes so exquisitely piercing that they'd bat their eyelids the initial was fear.

The blurriness of reality has never looked sharper than in Disney's July 19 tempo *The Lion King*, a summer blockbuster-in-the-making, again? That refreshes a classic movie with a pioneering photo-real animation technology for a film experience that will be simply wild. As the aces animated Disney film to be reimagined for new audiences (in a string of "live-action" remakes that has earned more than \$5 billion since 2010), *The Lion King* has had the Hollywood herd on high alert since the studio first announced its intent three years ago to remake the 1994 cartoon epic with Jon Favreau directing. The filmmaker's photo-realistic adaption of *The Jungle Book* wowed audiences in 2016, using cutting-edge tools to bring exotic animals to astonishing animation life. A technology Favreau's team has only further developed since. But even Favreau would tell you: The jungle and the savanna are two vastly different beasts, and no beast roars louder than *The Lion King*.

Released in June 1994, the original film remains the highest grossing hand-drawn animated movie ever made. It was the No. 1 movie worldwide that year and Disney's biggest-ever opening weekend at the time. It would make pop culture history at the Oscars (winning for Hans Zimmer's score and Elton John and Tim Rice's song "Can You Feel the Love Tonight?") on stage, where the 1997 Broadway musical is, per *Further*, the most profitable entertainment property ever created; in stores (where the



As its lead animal kingdom grows up, *The Lion King* gets darker, more emotional, and more realistic (from left: Simba, Nala, and adult Billy Eichner).

box office took merchandise sales exceeded \$1 billion in its first year alone — and even at cinemas again, when a 3-D reversion set theatrical records in 2017. The simplest explanation for its success is its story: a Hamlet-inspired, African-set fable of a young lion prince named Simba forced to fill the vast footprints of his late father the fallen king Mufasa. It's a classic journey, hero, and universal, and while certainly hasn't changed 25 years later in Favreau's adaption, penned by Jeff Nathanson (the don duo is about to come of age in a whole new Africa).

"It feels like we're restoring an archetypal landscape — how do you take advantage of all the new technological breakthroughs, but still maintain the soul and the spirit of



the original *Lion King*?" Favreau, 52, tells EW. "I think this film is a culmination of all the live-action adaptations that Disney has done of their animated classics. And by the time *Jungle Book* was done, we had a lot of familiarity with that technology, so you're hitting that part of your stride where you're saying, 'Now, what can I really do with this?'"

Much of Favreau's trailblazing technical team from *Jungle Book* has returned for another trip to the animal kingdom, but there's one big caveat. While *Jungle Book* "ruined a flesh-and-blood human" (*See Seth Rogen Now!*) among its characters—hence "live-action," Favreau has no human star this time around. So despite what you may have heard about Disney's "live-action *Lion King*," be prepared to leave

that abel behind and get acquainted with another phrase in filmmaking: virtual production. "By removing the one physical element of *King*, we were no longer tethered to the fact that we had to have bluescreen or an actual set or real cameras, so everything became virtual at that point," Favreau explains. "We've basically built a multiplayer VR filmmaking game just for the purpose of making this movie."

To get to the set of *The Lion King* simply pop on a virtual-reality headset (like EW did way, way back in the summer of 2017). Look upward and you realize you're at the bottom of Pride Rock, the film's majestic mountain centerpiece. A few animated feet above us, Favreau's VR avatar, a blue humanoid bear, dung flies in the sky

beside it, watching a scene play out between two lions at the rocky peak. And that's how they used key-frame CGI and the recorded dialogue of actors to create a master animation of today's scene, in which Mufasa (James Earl Jones reprising his 1994 role) teaches young Simba (JD McCrary) about the bounds of the kingdom he'll one day inherit. What each "take" of the animated Mufasa's performance is like, the VR technology has afforded Favreau the freedom to shoot the action from any nook, cranny, or even midair vista, right at Pride Rock. Every set piece, from elephant graveyards to exotic waterfalls, can be as methodically explored as any open-world 3-D video game, allowing the director and his director of photography, Caleb Deschanel, and his crew to scout



locations together in real time. They can establish their shots, just as they would on a physical set, but without having to relocate heavy camera units, chase the light of a dwindling sun, or coerce animal actors into doing their scenes once more with feeling.

The whole reason for all of this is to make an animated film feel live-action—to have a real cow make all the camera decisions that you would on set instead of somebody sitting at a keyboard programming in the camera moves," Favreau explains. What he's searching for is a style of film photography that marries state-of-the-art animation with the kind of gorgeous, gritty cinematography you'd see in a nature documentary. Kinetic, impulsive, on-the-run capturing beautifully rendered animal behavior. An unperfected soul of perfect action.

If it's all still hard to visualize, then Favreau says *look no further*. "The hope is that none of this will matter when people see it," he concedes. "We hope it will feel like something different and something that's emotionally engaging as a film with real animals using real cameras. And as we introduce the material to people, they'll begin to understand—or at least be confused—in a way that's creatively compelling."

The thing is, you can't mess with *The Lion King*.

Not because of its quantifiable metrics or its grand Shakespearean underpinnings, but for the particular pristine nostalgia it holds among young and middle-aged audiences as a formative film that dealt with fata themes. "I once heard it referred to as the crown jewel of the Disney movies, and for me, now, it's like the one that hit me the hardest and taught me the most lessons about life and death and many things in between," says Seth Rogen, 37, who voices Simba's no-worries warthog pal Pumbaa. "Whenever Jon has shown me [footage], I weep uncontrollably because it just hits a raw nerve in some way and taps directly into these feelings from my childhood, but updates them with a scope that is heavily impactful to me as an adult."

In that regard, Favreau's cast and crew are filled with *Seth Rogen* fervent v效� fans who reminded the filmmaker of his precarious spot at the intersection of hands-on visual reinvention and hands-off narrative preservation. But can you teach an old lion new tricks? "It's amazing how much you can change, but if you reference the proper memory points, it feels like you're completely being true to what came before," says Favreau. "The trick is to quantify those things. Figure out those connection points

Good and
bad men
die from the
same guide
as sinners



ALL IN THE PRIDE

Meet the actors giving *The Lion King's* iconic characters a fresh coat .of fur — MARC SWEETNER



With a new cast for *The Lion King*, director Jon Favreau has added a few more lions to the mix.

There's a checklist: What do I expect if I go see this? And there were about six things on that list for *Jungle Book*. Favreau checks off: "This one has about 60."

So the director tried to identify impactful opportunities where he could safely expand for modern audiences: for instance, in casting. In 2017, he found his anchor in Donald Glover, casting him as adult Simba at the onset of a career stretch that included his FX series *Atlanta*, the quadruple-Grammy-winning song "This Is America," and a starring role in *Solo: A Star Wars Story*. "It's a timeless story but I think the way Favreau has咀嚼ed it, it's a very timely story as well," Glover, 33, tells EW. "I just wanted to be a part of a global give."

Glover's castmates are no strangers to global reach themselves: Music icon Beyoncé Knowles-Carter voices Nala; her brother, the powerful lioness Nala; comedy stars Billy Eichner and Seth Rogen, whom Favreau tasked with modernizing the film's humor lounge and lase as the responsible, irreverent Timon and Pumbaa, respectively. Four nominees Chiwetel Ejiofor lends his dramatic gravitas to the villainous black-sheep prince Scar; and James Earl Jones, at 88, reprises his legendary role as King Mufasa. The ensemble also includes John



Donald Glover
SIMBA

The Atlanta superstar steps into the paws of the epic prince of Pride Rock.



Beyoncé
Knowles-Carter
NALA

Who are we? Girly, durable, fierce, and played by a musician.



James Earl Jones
MUFASA

Long live the king, voiced in 1994 and now in 2019 by the original actor.



Chiwetel Ejiofor
SCAR

Be prepared for the 12-year-old star's actorly chills in his turn as Simba's power-hungry uncle.



Billy Eichner
TIMON

Billy on the Streets quick thinking, effortless charm is off by the musical meerkat limor.



Seth Rogen
PUMBAA

Timon's warthog partner shares the problem-free philosophy of some of Rogen's other favorite animals.



John Oliver
ZAZU

The *Last Week Tonight* host takes a closer look at the citizens of the savannah as Mr. Iggy's son, Mud, from



Olivier as royal adviser Zazu, Alfre Woodard as queen Sarabi, John Kani as mystic mandrill Rafiki and Eric Andre, Florence Kasumba, and Keegan-Michael Key as Scar's now-terrifying crew of hyena cronies.

Even the cast can't believe the cast. "I think I screamed when I found out Beyoncé was going to be in the movie," says Shahadi Wright Joseph, 14, who voices young Nala. "And when I found out she was going to be playing older me, I really had to step my game up and think about what Beyoncé would want." McCrary, 11, who pads around the Pride Lands as young Simba, gushes: "Donald Glover is so talented that I actually did have to take him into consideration, because if Simba is going to grow up to be some sort of figure and you know, if you have to keep that motive." Glover raves of the towering Jones: "For those of us who

grew up with James Earl Jones and his voice, the comfort of that is going to be very rewarding as long as it's done right. It's a once-in-a-generation vocal quality."

The characters themselves are just as iconic as the celebrities playing them: names like Simba, Rafiki, Timon, and Pumbaa have spent nearly a quarter century etched into pop culture, presenting the actors with both a daunting and thrilling opportunity to reinvent. There are a lot of "ohs" I don't think I'm right for even in movies I'm making, but Pumbaa was one I knew I could do

well," beams Rogen, whom Farren emailed with a casting offer shortly after the film's announcement. "Truthfully, I probably would have been a little insulted if he didn't ask me to." Elchner was slightly less assured. "People way more famous and super experienced me would have killed for this part. I've heard about some of them!" admits the actor, 40, who voices Nala and Timon—the original portrayer of muckrat Timon as a personal musical hero. "But the bigger the name, the more you have to ignore it. If you get to the soundstage and you're thinking,

66

You would spend the first 25 minutes of a [voice] session just talking with Jon about how all of this was being achieved. The technology just seemed so next generation and out there."

CHRISTOPHER JORDAN



RONNIE DIAZ/REX
Sylvia and
Eric Turner/
Vivian Pictures
'A POLICE

Oh my God, what a full-circle moment! Nathaniel Lane did it originally. Beyoncé's in 'This' then you're paralyzed creatively. You just have to put that out of your head in order to get the job done."

Yet for a star of Beyoncé's stature, the scrappy virtual-reality stage of *The Lion King* is arguably the most intimate she's performed on in years. Favreau casts the singer as persona "bigger than life" but cites her dedication to her family as a key motivation when joining the cast: "Part of it is that she's got young kids, part of it is that it's a story that feels good for this phase of her life and her career, and she really loves the original very much. And then of course there are these wonderful musical numbers that she can be involved with, and my God, she really lives up to her reputation as far as the beauty of her voice and talent."

Favreau remarked the film's music as its other major draw ripe for reevaluation. With all five songs from the 1994 film—including "Be Prepared" and "I Just Can't Wait to Be King"—featuring again, he hoped to spark collaborative magic by reuniting the original music team of Zimmer, John, and arranger Lebo M, to revisit their work alongside the new influences of Chaliq Gondwe and Mrs. Carter. "Having Donald Glover and Beyoncé involved, we are trying to create new songs but trying to build on what people remember and love about the old ones has been really fun and formative," says Favreau.

Zimmer faced with reevaluating his Oscar-winning score, was hesitant to return—“I have worked very hard to not ruin things through improvement,” he says—but as he performed the music of *The Lion King* during his live concert tour over the past three years, he began to accept this circle of second life. “We had been playing the same notes—if we were putting all our emotion, all our humanity into it—we weren’t playing a movie—and so I suddenly realized what my place in this new version was: to try a big experiment and use my band and orchestra, go back to Africa, work with Lebo and the musicians from all over the world and re-create, make this a performance,” says the composer. “If there is one story in the world, one task of art at this very moment that can lead us to truly becoming an experience, it is this. I am doing this strictly for the people for whom it means something. I’m working my musicians to the bone because I want to smell sweat and blood in this studio.”

An argument isn't just an argument when it's between two horns. There's something quite interesting in knowing that you're always holding a lethal capacity,” muses Ejiofor, 41, who describes his abdominal version of Scar as more “psychologically possessed” and “brutalized” than the cartoon counterpart. “Especially with Scar, whether it's a vocal quality that allows for a certain confidence or a certain aggression, to always know that at the end of it, you’re playing somebody who has the capacity to turn everything on its head in a split second with outrageous acts of violence, that can completely change the temperature of a scene. Pangs notwithstanding, Favreau’s actors were directed to eschew any guesses of animal behavior and treat their beasts as humanly possible—a relief for some. “I wasn’t sure if I was going in there and—no pun intended—hammering it up,” says Rogen. “The physicality of Pumbaa is so maniacal that it thankfully just did not seem like me crawling around on all fours was the best idea. Also, was lying, pun was intended.”

All things animal were left in the paws of the animators. Each scene began with Favreau directing the actors in a black-box theater rigged with microphones like a live sitcom taping (except Jones, who recorded his part in a studio in New York). Those sessions became the actual vocals used in the film, and any camera footage became a reference for the animators to translate the performers’ motions, expressions, gestures, instances, hesitation into animal equivalents. All those little subtle cues that actors give animals have their version of, say, what a human would do with its face, a lion might do with its whole body,” Favreau expounds. The animators created master animations for each story beat which would then be loaded into the VR and filmed, in which point the actors could enter the virtual stage and see how their scenes were

THE LION QUEEN

Mutasa isn't the only returning cast member this Friday, and the internet's voted down when Devon's been replaced. He's joined by his look-alike as the older version of Kala Simba's childhood friend and future queen. "I've got the Beyoncé in my blood," says Mutasa, who is laughing adding that he has auditioned for the singer purely as a whim and got an invite to a screen test, which led to his collaboration in return.

'Whenever she came by to work or I was in, really curious about the technology, etc., so I guess that's why techniques, she rolled up her sleeves and got into the yr and started to mess around with the
o.s., discuss details, think like most people who are at the forefront of their industry, and has a really good idea of how new

things can start other things she's writing right now, probably was happening around the time we first last year started to work together, and you could see how art and filmmaking and science and music were all interweaving for her.

For happy return to work, Beyoncé's career can take off like a film star. And you may want to add her name to a list of entertainers or celebrities whose influence over animated performances can make all the difference. When would we have seen "Shrek" if it wasn't for her? She's been great. As we've been discussing the animation, ideas cropped up as to what she was doing as a new formal and how that would fit in. I mean, she's got a lot of talent. Technically speaking, Madonna is a great dancer. To put it in perspective, MARC NEWHORN



progressing, or per Favreau's signature belief in iteration, take another stab at recording. "It was really amazing," Clover says of the director's techniques. "I've never seen anything like it. To be able to have that type of mobility in an actual world is the first of its kind. I think how he melded new and old tech was really inspiring.

Just as significant was Farren's simple act of letting actors record together—a rarity in animation, but one that can unlock key character dynamics, like with Timon and Pumbaa. In Thao Kring's translation from colorful cartoon to photo-real docu-dit, it's Elchner and Rogen as the film's comic relief who embody the project's challenging mission of calibrating the proper tone. "The aesthetic style is so wild & different that there are certain aspects of that type of voice-over acting (as Nathan and I did on [original *Pumba*]) Eric Scheidt did which would great as t.s. feels completely out of place in this version," says Elchner. "Nathan and Eric were coming out of a legendary production of *Guys and Dolls* on Broadway and they really leaned into that old-school, vaudeville. Dorsi! Bet, inspired sensibility for Timon and Pumbaa. Seth and I are not coming out of a production of *Guys and Dolls*. But... think overall our dynamic is more conversational—It's not saying it's wild, but it is conversational." Rogen equates the Timon-Pumbaa relationship to something more akin to that range: "Like two people who spend a lot of time together, they have to have things that bother one another about each other."

Other characters needed no such reworking. "James Earl Jones would do a take and then ask me for directions, and honestly couldn't give an answer," Fournier exclaims. "I was like, 'You're Mufasa. Everything he said sounded perfect because it was him saying it.' Even now, the director can't quite believe that Jones agreed to join the film. "He could have just as easily said no. His voice could have sounded different. There's a lot of



Simba
"Not any more.
It's a different
world." Joseph
Lowe, director
of "The Lion King."
Photo: Disney

ways this could not have worked out. And at all of the stars aligned and there I was listening to him record... I felt something very powerful happening. And it's very hard to do your job during those moments when you just get lost in it.

casting of predominantly black actors adds a powerful dimension to a piece that, in 1994, found its African princes in Matthew Broderick and Jonathan Taylor Thomas (no shade, but still). "The Lion King is a wonderful opportunity to bring in a cast of black actors to play these extraordinary iconic roles," says Ejiofor. "Obviously I feel very connected to [adoring] African boys like myself, and that's why it's a very special experience to me. It's wonderful that both Jon Favreau and Disney have really pushed to engage with that kind of casting." Wright-Joseph adds: "Representation is really important because you have all of these amazing characters inspiring little black girls and black boys. I [know] Zootopia inspires little girls, because that happened to me when I was younger. I actually said that I wanted to be her. She's a great role model."

There's a cultural impact to be had, as Glover, Ejiofor, and others agree that the

The film community as a whole is being ground into nothing as Favreau breaks new ground. Some in *The Lion King*'s production team compare the moviemaking techniques to the industry-wide revolution of James Cameron's *Avatar* in 2009, even veterans of *The Jungle Book*, dubbed a game changer just three years ago for blurring the line between artifice and authenticity, acknowledge how they've topped themselves (which also falls in line with the insatiable philosophy of tech-obsessed Walt Disney). "The time was ripe to do this, but no one was doing it," says three-time Oscar-winning visual-effects supervisor Robert Legato. "This was a push to make a film that broke the conventions of what our imagination these types of films could be and it's just steady force of will. Everybody does VFX now; everybody does animated movies, everybody does live-action movies—but to mix all of them together to make something that belies how it was done is, I think, the game-changing portion of all this."

All the while, outside the technical stage, Simba's legacy of meaningful, family storytelling lives on. Isn't this how we're supposed to spend our lives? Aren't we supposed to try to do excellent things and have a good laugh while we're doing them?" says Zonneveld. "We're truly doing it for the money. We're not doing it for the record sales. We're doing it because we have to. Because we have to give back to this audience that has supported this store for these years."

Royal procedure would suggest that *The Lion King*, both the original and now its heir, have a long reign ahead yet. "Seth and I look at each other early on and said, 'No matter what else we do in our lives, more people around the world for years, decades, maybe centuries to come will hear our voices in them than they'll see us in anything else we ever do,'" says Ejiofor. "Long after we're gone, this movie will be seen by children who haven't even been born yet. So please, you can really do a sit back and laugh at the absurdity of how ridiculous it is."

Endearing. Revered. Impossible to forget. Ah, there's that elephant. ♦

BB

What's wonderful about the original is the tonal variety: There's Mufasa's death, but also "I Just Can't Wait to Be King"; There's the humor of Timon and Pumbaa, but also the heaviness and the responsibility of a hero's journey. And that's what we have to honor." —JON FAVREAU

MAY



THE SUN IS ALSO A STAR



Mosha (Yara Shahidi)
David (Charles Melton) McGuire

S. AHMED
Kira (Alia Shawkat)
Lorraine (Lorraine Toussaint)

DANIEL STURZER
R. BISHA (MUNE)

RELEASE DATE
5.17

IN THIS

- **Ma** p. 31
- **Godzilla: King of the Monsters** p. 33
- **Aladdin** p. 32
- **Booksmart** p. 32
- **John Wick: Chapter 3 - Parabellum** p. 34
- **Rocketman** p. 35
- **Brightburn** p. 36
- **Always Be My Maybe** p. 36



IT ALL STARTED WITH A POP TART

A homemade strawberry Pop-Tart, to be exact. Yara Shahidi (grown-ish) and Charles Melton (Riverdale) were taking a break in the middle of their daylong read for *The Sun Is Also a Star* when he asked for a bite of her dessert. "I will give you literally anything I own except my dessert," Shahidi says of her general food-sharing philosophy. "He asked for some, and it was an anomaly of a moment for me because I had yet. That was the beginning of our bond, because it was really out of character for me."

Bonding is the central ingredient in the low-key story of Natasha Kingsley and Daniel Bae. Based on Nicola Yoon's 2016 book, *The Sun Is Also a Star* follows the teenagers for a very important day in both of their young adult lives. Daniel, a Korean-American, is preparing for a college interview, and Jamaican-born Natasha has 24 hours to stop her family from being deported. But when Natasha and Daniel

meet for the very first time on the streets of New York City, they can't help but wonder if they were meant to be together. Or at least Daniel can't. "I loved the way the gender roles are reversed," director Ry Russo-Young says. "As a female director you read a lot of scripts that are very traditional. In this she's the science nerd and he's the romantic and the poet."

And while Shahidi, 19, was Russo-Young's first choice for the part of Natasha, finding Daniel took a little bit of help from social media. After Yoon posted on Instagram asking fans who should play the two leads, Melton woke up to an overwhelming amount of notifications. Melton then took a screenshot of the post sent it to his reps, and asked for the script. "That same day I bought the book and read it," Melton, 28, says. Essentially, Melton fell for Daniel faster than Daniel fell for Natasha. "Daniel's very endearing. There's a sensitive side to him that he's not afraid of. I found a lot of similarities with who I am as a

"I think
it's over,
but at the
end of the
day, we're
walking out
of the city
and I'm
thinking
about how
she's never
seen me like
this before."

person. Have I told somebody I love you after a day? You don't judge me."

But, let's not get ahead of ourselves. Natasha and Daniel aren't quite ready to say "I love you." Early last July on the movie's set, Melton and Shahidi filmed a scene in New York's Koreatown. Natasha has a couple of hours to kill before her appointment with an immigration lawyer, and Daniel is using that time to ask her question after question, before this day is done. He's determined to know her. But... between the standard "getting to know someone" inquiries, they find themselves discussing identity and what it is to feel American when others don't see that way. "To be able to have the story line about deportation and cultural identity at the same time as a story line about love is what I really appreciate," Shahidi says of the script.

And if those weren't enough issues to tackle, the film also takes on the very idea of face. When Yoon sat down to write the book, she says she wanted to touch on "how everything was connected." And that's one of the things that drew Russo-Young in. "I loved the fact that the book explored love in New York City and the topic of immigration, and the fact that I also wrestled with these bigger themes of the universe and destiny and the odds of two people finding each other in this big, crazy world," Russo-Young says. Because if you really think about it, a lot has to happen for two complete strangers to bump into each other on a sidewalk—one of the world's most populated cities—if life's not always as simple as sharing a Pop-Tart.

“

Growing up, I never saw the male lead be an Asian in Hollywood. I'd get references like 'You're Jackie Chan or Bruce Lee.' To see the love interest being Asian is so exciting.” —CHARLES MELTON

MAY

Ma

STARRING DIRECTED BY RELEASE DATE
Tom Selleck
Peter Berg
Dennis Lehane
Mark Wahlberg

ALL IT TOOK FOR OCTAVIA SPENCER TO BOARD MA WAS THE
prospect of reversing an age-old stereotype. "Black people
always die in the last 15 minutes of a horror film," the actress
says, recalling her initial skepticism upon hearing long-time
friend and collaborator Tate Taylor's "The Help" pitch for a
disturbing, darkly funny "revenge" story. "He said, 'Not only do
you not die, you get to kill people!'"

Spencer immediately dove into the psyche of the junior whiffs who'd gathered a group of rowdy high schoolers, offering the basement of her isolated home as a safe space for their partying. Teenage debauchery quickly turns to bloody butchery however, after their coked-up parents unexpectedly trigger Mar's past trauma. "Because certain things happened in her life, there's a domino effect [for her future]," she cautions.

Taylor who revamped the character (originally a sadistic white woman) to suit Spencer, compares Ma's tone to the "goodness of *Misery*" mixed with classic *com* movies of the 80s. But genre tropes weren't the only thing that got subverted. "There are archetypes people only want to see us as," Spencer adds. "Wise characters" wearing "period wigs and costumes," as Taylor explains it. "So I had to change that for myself, and, the next young woman of color to be able to play every type of role." Fittingly, Taylor calls the film a "catastrophic tale" about the mistreatment of women. "Don't brush them under the rug and think there will be repercussions," he teases. "Not with Ma." —JOEY WOLF

Victoria Spelman admits she was "alarmed" by the completely disappearing dress she had been wearing when she was pulled over by police.



Godzilla: King of the Monsters

STAFFING	STRETCHED BY	RELIEVE DATE
Kyle Chandler Vern Fendig, Mike Hobdy	Michael Doughty	5.31

the 66
a h u r y
a t m e s t d f n
a s p h a n t
a o l u r t r u
k t c l e n c
r e b l e a d i
c t s p e r f
t r e a t y
a maker Can and w
a help the puny humans?
That query is addressed in
sequence that finds a 5.0mm
the making contact w t
the G man (pink red above)
the who e story po
h her or not human
a d u l t a y
a f c a t o v y 3
sib y form a 1
En pharthy Th
2 1 0 d w t
ULLMAN COLLIS

CLOTHING THE STAR

ALADDIN

Reimagining Disney's animated classic *Aladdin* for a live-action version meant a whole new wardrobe for Jasmine. Costume designer Michael Wilkinson and actress Naomi Scott discuss the key motifs and silhouettes of Jasmine's outfit that reflect a more modern look for Agrabah's princess. BY INNA EMILIA BAY



① RIDING IN THE CLOUDS

Thinking to escape the palace confines and within Agrabah's markets, Jasmine can now a breezy, ruffled robe on the older school. "I'd never done anything like it before," says costume designer Scott. "Rather than pushing her in a big dark robe, where she would stand out because the people in the marketplace are quite colorful and bright, we thought wed have fun with this," says Wilkinson. For Scott, it was the pop of yellow and bright trim that made the outfit. "Sometimes, I think, costumes are the ones you just love the most," she says.

③ MEET THE PRINCESS

When sultans flock to the palace to ask for Jasmine's hand in marriage, she dons a striking magenta gown with a flowing hem and accented with turquoise and coral embroidery. The gown's delicate but festive nature reflects the formality of the situation. "It's safe to say it was very uncomfortable but incredibly impressive and worth it," says Wilkinson. The gown holds a pair of turquoise bracelets, worn always very very adamantly; the more bracelets, the better, Wilkinson says. As it is, the bracelet is a trademark.

④ ROUL THE MORNING

As Jasmine awakes after meeting with Prince Aladdin in disguise in the palace rooftop, she wears a vibrant magenta and coral gown. "Aladdin's universe is kind of a desert-like land up not turning up, so she gets dressed up," Wilkinson says. "I knew had to create something very special to his moment. The dress which draws from Scott's South Asian heritage is more free flowing than Jasmine's other more structured, egocentric outfits. There was no picture when I looked at her, I was like 'Is this a Bollywood movie?'" Scott says.

MAY

STARRING
Maggie Gyllenhaal
Naomi Scott
and Sami Gayle

DIRECTED BY
Guy Ritchie

RELEASE DATE
5.24



RENDY H. TUTTLE

Jasmine's iconic turquoise crop top and harem pants are the canon of Disney universes, so times, too. Wilkerson still says, "I knew he had to do them justice." Wilkinson updated the look with a flesh-toned bodice and pants embroidered with marcasite feathers. Jasmine wants to stay cool and light to "buy moments and have a sense of freedom." Like a beautiful peacock trapped in the 21st century, a golden age, Wilkinson says. Still, like Drew will. *Nasir* Pedersen (Daniel) adds, "It's keeping that costume feel whilst still having beauty and opulence and easiness."



Sami Gayle (left) and Naomi Scott (right) bring a duality to life in *Birds of Prey*, a movie that casts their friendship more believably.

Booksmart

STARRING
Kaitlyn Dever
and Beanie Feldstein
and Kaitlyn Dever

DIRECTED BY
Olivia Wilde

RELEASE DATE
5.24

AS A TEENAGER IS IT POSSIBLE TO BE TOO DEDICATED TO YOUR school work? That's the question at the heart of *Booksmart*, Olivia Wilde's directorial debut. It follows high school seniors Molly (Beanie Feldstein) and Amy (Kaitlyn Dever) in their quest for the who's who of college admissions. As good students, means they must ignore other important parts of the high school experience: partying. "I feel like I've never seen one of these characters as the center of a comedy," director two of them, *Booksmart* says. "The smart, engaged girls often a secondary character." This time, however, are smart girls front and center but they have one night before graduation to make apart from a lot of bad decisions. Think of it as a coming-of-age story, albeit a rushed one. "Even comedies were our aspirations," Dever says. "We watched *Booksmart*. *Booksmart*. Like before we made the movie, we'd prep." Except *Booksmart* has a very different kind of pool scene. —SAMANTHA HIGHFIELD

ASIA KATE DILLON

**JOHN WICK:
CHAPTER 2—PARABELLUM**

卷之三

In the autumn
I escape winter
With a chapter
Part, all I have
Left in Spain
Fever and rain
Mark me well and
be gentle with me
A spell a curse and
Bonds far Asia raise
Julian the King William
Whom I leave as
memorable all
you here will find
In a ship at
the port of
the after you cross
into the High Tatras

because I quote the
author also. Without
you we are nothing
but the animals.

One of the producers, Basil Deane, is a big fan of Hobson's work. He and me with Mac Siebold, the director, then had nothing to do with the production.

1000-10000 mg/m³ to reduce water content.



Keane is so humble
and so vulnerable
and he is intelligent.
It was cool like
July 5. I'm hopeful
and yeah. Wow.
He's an incredible
person to be
around. I mean he's
incredible, yeah.

The first one I had
was a real trouble.
My desire to get a
new, really nice
car like my older
one was a part in my
new chase desires.
I was right again
and got them very
easily. At last, and
lastly, in February
of this year, 1941,
I got it. It was a
1940 Ford Model
A. It was a different
car in every

re uniting in a
new form, the
present state
of things is
always very trou-
blesome, but we inves-
tigating this flag for
a few little while
now and I will
start to go back to
a few of our
old ways.

MAY



"He's invisible at what he does," says Taron Egerton of Rocketman costume designer Julian Day. "His work was really key in unlocking my version of Elton."

Rocketman

STARRING

Taron Egerton
Richard Madden
Dame Judi Dench
Helen McCrory

DIRECTED BY

Elton John
Fiona Glascott

RELEASE DATE

5.31

"WHO WOULDN'T WANT TO DESIGN A FILM ABOUT ELTON JOHN and his life?" says *Rocketman* costume designer Julian Day. "He's pretty much the most flamboyant rock star that has ever lived." Day is no stranger to theatrical transitions as he worked on last year's *Bonnie & Clyde*, but *Rocketman* provided new challenges—and a reunion with star Taron Egerton, whom he dressed for 2018's *Robin Hood*. "With *Robin Hood* it was much more of the idea of capturing some of the tones and 'true' representation," says Day. "With *Rocketman* we had the freedom to exaggerate."

Egerton was ready to strip down to his skin via his memorable stage wear, which ate a lot of time but also a "suit of armor" talking about from a stylistic perspective." He adds, "My sense is that it comes from a place of, if you take yourself too seriously, it becomes stale. I think Timon, I don't wish to deconstruct Elton, that's how I approached it in terms of character and all the understand that completely."

Some suits he now considers to have "problems" included a few looks that turned up in his start-making-a-rebel-at-the-clubhouse days in Los Angeles in 1970. But Day took liberties with a few of the more eye-popping getups, including an elaborate Elizabethan collar of wigs and horns number. "That is a very heavy look, and you really can't change the shape of it," says Day, who nonetheless made alterations subtle and tense, like adding thousands of Swarovski crystals in place of the sequins used on the original by designer Bob Mackie. "It was very uncomfortable," says Egerton, dealing with a doughy "The problem is because it's covered in Swarovski crystals, we could never wash it or iron it. Three months, and Timon is every third day. So, I'm glad I never saw it again, because it probably stinks." —SARAH RODMAN



MAY



וְנִתְּנוּ לְעָמֵד בַּעֲמָדָה אֶת-בְּנֵי יִשְׂרָאֵל

BRIGHTWORLD

ALI WO RANDA

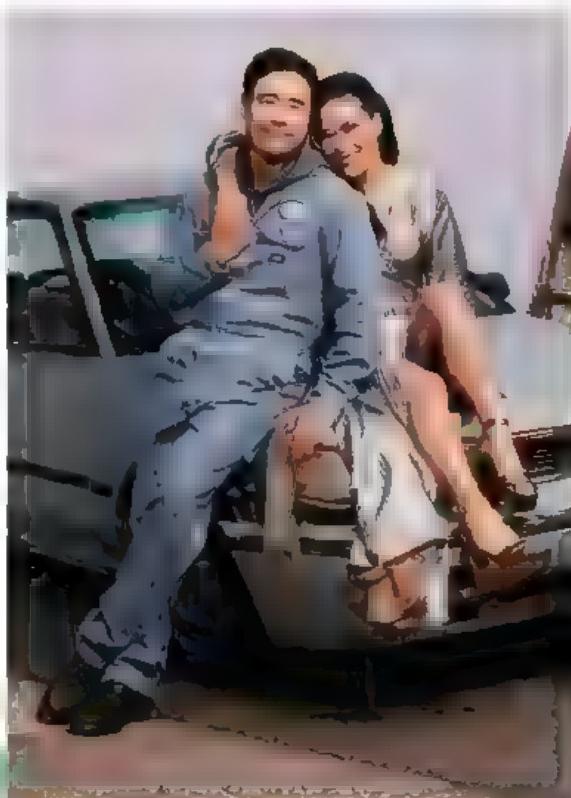
ALWAYS BE MY MAYBE

PUBLISHED BY

5.31

■ *n Always Be My
Mayoe* A. Wong and
Renee Park play
childhood friends who
reconnect as adults.

And while the actors haven't known each other since high school years ago, they met in college this summer, rekindling some of the many elements that make the film feel authentic, sweet and wildly funny. EW dug in on Wong and



LONG AND LITTLE PARK

SUMMER STAR Q&A

Park's cutie-cult! Revelies and a scumbag in the film that features an actress from an R&B star

DAVID — *grace at heart*

PAUL — *grace at heart*

ALICE WONG I'm kind of always being a tom-cat and Randall and have the same taste in movies. We love *When Harry Met Sally*, *A Fish Called Wanda*.

MICHAEL ST. PIERRE In *Grace at Heart*, we're like, "Dude, you're not like us." And we're like, "Well, we are."

WONG We enjoy things that are grounded, but then were still fans of big augs, always go back to *Boomerang*, because that movie is so grounded. You remember Halle Berry is the underdog? That's the angriest land part.

RANDALL PARK *[Boomerang]* is a classic and the way it depicts black people

working together and friends with each other. That's not the point of the movie, but it is a part of their reality. We wanted to show these Asian-American kids living their lives without much emphasis on the Asian-American

HO — *grace at heart*

WONG The movie's titled *Always Be My Maybe* because everybody has somebody from their past that they've been wondering about.

Prior to this film, had you ever seen *Always Be My Maybe*?

PARK All and have known each other for so long, things like that D'Angelo song are huge parts of our life. **WONG** That was a crazy year to make out like D'Angelo laughs **KERENKA CAD-NAS**



David Alan Grier and friend living life like it's 1963 in *Grace at Heart*

ALSO PLAYING

A DOG'S JOURNEY

MAY 17

The sequel to *A Dog's Purpose* fails to be as touching or *A Dog's Way Home* or *Dog Days*, but the dog-themed fare is more moving than ever.

THE SOUVENIR

MAY 17

You can't keep Tilda Swinton away from a pretentious transition just like you can't this time through shutters into an older woman opposite her life daughter Honor Swinton Byrne.



TRIAL BY FIRE

MAY 17

If you ever find yourself on trial sentenced to death for allegedly killing your children in a fire, well, you're in luck. Laura Dern is fighting on your behalf.

THE TOMORROW MAN

MAY 22

Even anything-might-survive prisoners can find love. Look: Fred Ward plays a guy who's good at an apocalyptic punk rock show. He's in charge of those stacks of Spain with



THE PERFECTION

MAY 24

In *One Day* Alison Williams' latest foray into horror, black "evil" meets girl-on-compatitive-cellists has more in store than *Ram & Pepe's Drag Race*. Psych challenges in fact, this one has a big reveal that'll leave you gagging.

THE FALL OF THE AMERICAN FIRE

MAY 25

A French-Canadian man of philosophy (and a hot 'n' hairy) you've forced a dairy farmer to make a living and you happen upon a bag of cash from a shelf gone wrong. Do you take the money? That would be a "Hell, yes!"

Childhood friends Marisol (Renee Park) and Sasha (Hilary Dwyer) of *Marisol* look like they've aged 50 years



JUNE

SUMMER MOVIE PREVIEW



DARK PHOENIX



STARRING
JIMMY SMITS
THOMAS HANNON
MICHAEL FASSBENDER
NIKOLE KIDMAN

RATED R
DIR. BRIAN SINGER

RELEASE DATE
6.7

IN THIS

- Yesterday
6 AT
- American
Woman 6 45
- The Last
Flight
in San
Francisco
6 45
- Toy Story 4
8 45
- Late Night
9 45
- Annabelle
Comes Home
9 45
- Men in Black:
International
9 45
- Child's Play
9 45
- Shaft 9 45



Charles Melton, Anya Taylor-Joy, Nicholas Hoult, Alexandra Shipp, Michael Fassbender, Sophie Turner, and James McAvoy prepare to battle

THE END IS NEAR IT'S A WARM MARCH DAY

on the Twentieth Century Fox lot in Los Angeles, with only hours remaining until the studio's merger with Disney becomes official. The feeling of uncertainty is palpable—like the last day of high school. Meanwhile in a tucked-away office with a project going by the code name *Team Spirit*, director Simon Kinberg and his producer Hutch Parker are putting final touches on the summer's highly anticipated *X-Men* film (and Kinberg's feature directorial debut) *Dark Phoenix*. The changing of the guard isn't on Kinberg's mind at the moment, as he's got a potential blockbuster to deliver. Says the director: "When you're making a movie, you're in inside the process that you're not thinking about the executives who are going to be around for the premiere."

Based—arguably—the most comic of all the story lines in the *X* canon, Kinberg's *Phoenix* also acts as a possible climax for this iteration of the mutant saga on film. It's set in 1992, with Mystique (Jennifer Lawrence), Beast (Nicholas Hoult), Storm (Alexandra Shipp), and others being sent to space by Charles (James McAvoy) for an ascension rescue mission. While she's up there, telepath Jean Grey (Sophie Turner) absorbs a powerful, malevolent energy

that turns her into the Phoenix Force, thus threatening to take over her mind and body. After a devastating encounter with Jean leads to the death of a pivotal team member, the mutants—including Magneto (Michael Fassbender)—become divided over whether to save or destroy the tormented redhead. Jessica Chastain also appears as a shape-shifting alien seeking to control Jean for her own nefarious reasons. Explains Kinberg: "The story is like it was the combination of all these *X-Men* films] and it felt appropriate that we would let off one of the main characters."

Jean's internal struggle meant the most challenging role so far for the 23-year-old *Game of Thrones* star. Turner studied schizophrenia and dissociative identity disorder to try to ground her performance.

I found this amazing video on YouTube, and it was what it feels like to have auditory hallucinations," says the actress. "I put two of my ears and I walked around New York City, and I tried to function doing mundane tasks like shopping and talking to people on the street, and it was fucking difficult." Anna Parker: "The movie is about Team evolving from this character into something else, and that's what Sophie did. She went from being honestly a kid [in 2015's] *X-Men: Apocalypse* to being

unbelievably committed to the work and showing up with a level of preparation that definitely said 'Oh s---.'

Much like Jean, *Dark Phoenix* has gone through its own dramatic evolution. While the film originally wrapped production in October 2017, the filmmakers decided to revamp the look of Phoenix in post (more "cormic" and less "flamy," according to the director) and shoot a new third act (instead of taking place in space, the climax finds all the *X-Men* kidnapped and on board a military train). Kinberg admits that his ambitious vision for *Phoenix*—a mix of poignant family drama and superhero spectacle—made for a complicated first stab at directing. "I think the biggest challenge is modulating the film so that we have the big scale and visual effects action that these movies require, but balancing that in a way that feels anchored by the drama," he says. "You have these big space sequences and ships flying through the air and people firing lightning bolts, but you also have a lot of emotional, four-page dramatic dialogue scenes."

With Disney and Marvel taking the reins of *X-Men*, it's unclear what it means for the future of the franchise. But the series' destination isn't Kinberg's current priority. *Dark Phoenix* doesn't have a lot at the end, the typical spot to tease a new installment. "I'm thinking about delivering and finishing this movie the best we possibly can," says the director before heading out to another meeting, "and then taking a vacation." We'll just avoid outer space. **TIM STACH**

“

If Sophie had to do 10 hours of work, she'd do 20 hours of prep. She definitely put herself in the hands of Simon and relied on him, as well as helped him to create this dynamic.”

JAMES MCAVOY ON DARK PHOENIX COSTAR SOPHIE TURNER



Himesh Patel in Yesterday (left) and in the music video for "Yesterday" (right)

YESTERDAY

STARRING
Himesh Patel
as James
Curtis
and Nick Moran
as himself

DIRECTED BY
Danny Boyle

RELEASE DATE
6.28

IT'S A TYPICAL BRITISH MUSIC FESTIVAL on a misty mid-gray bank in five paces and we're swarming stages where a waitress hands shout and swap the smell of funnel cakes, weed, and grilled onions in the air. Except somewhere between the pony-pot devils and a burger stand called Piggy's, Patel's a director of movie cameras is aimed at newcomer Himesh Patel. As a flailing musician named Jack Mallin, he's

about to film a pivotal scene for Yesterday—a movie dramatizing it with teen godhead Richard Curtis, helmed by Oscar-winning director Boyle and featuring the original songbook of another little upstart group called the Beatles.

In the script, Patel's Jack wakes up from a freak accident following a globetrotting tour that no one—including his loyal best friend and manager played by

James—has ever heard of John, Paul, George, and Ringo. And so, Jack passes off a few of their classics as his own, then a few more suddenly a “borrowed” star is born. “It’s a complete celebration of the Beatles,” says Patel, 28. “I’ve been playing these songs over and over for three, four months now, and I’m not sick of any of them.” James Corden’s *Musicalista* in *My Fair We Go Again* fed a the same about working with Boyle and Curtis. “With Danny, everything is so energized and bold and alive. And then what brilliant uses do well is humor and the way he makes the whole audience a beat in unison.” For Curtis, it was a chance to work in pastoral Suffolk, his own backyard. “It’s also how he roped in his friend and fellow local Ed Sheeran to play a pivotal supporting role: “Danny actually came to dinner here one night with Ed and just said, ‘Why don’t we have him in the movie?’” As a wise band once sang, all you need is love—and maybe good neighbors.

—ELAH DRENNAN

JUNE

Sienna Miller, Debra Winger, and Joaquin Phoenix



AMERICAN WOMAN

STARRING

Sienna Miller
Debra Winger
Joaquin Phoenix
Paul Giamatti

DIRECTED BY

John Sayles

RELEASE DATE

6.14

I think I'm really drawn to courageous and the bit courageous. Sienna Miller says of Debra Winger's character, Ann Morris, whom she plays at the center of *American Woman* in a career high for Miller. "She always plays a girl who's party girl or anti-party," Miller says, whose daughter goes missing. "When you become a parent, you have these awful imaginings of your worst nightmare," says Miller, who has a daughter herself. Debra Winger's character, Ann Morris, has slimmed down in her year. "Something about mothering that kind of leveling off and exploring a new, however meekish, that sounds intriguing and also incredibly dark." — RICK ROMERO

Timothée Chalamet, Debra Winger, Joaquin Phoenix. "Friends since childhood."



THE LAST BLACK MAN IN SAN FRANCISCO

STARRING

James Franco
Joshua Malina
Danny Glover
Tessa Thompson

DIRECTED BY

John Sayles

RELEASE DATE

6.7

The Last Black Man in San Francisco is almost as present in its movie posters as it is in the film. At all screenings that director John Sayles and star James Franco make, with making them last-minute debuts, I find myself sitting there, daydreaming that the night is still young, trying to imagine a young man's effort to reclaim the neighborhood he grew up in and find regeneration, and is clearly eager to a city losing its soul. My friends' parents—native San Franciscans who now live in the suburbs—wonder when they saw the trailer, "What's this? This is about *Rebel Without a Cause* before you this culture—the city and the people who make the city." — DAVID CANFIELD



TOY STORY

STARRING

Tom Hanks
Tim Allen
Andrea Zuckerman

DIRECTED BY

Josh Cooley

RELEASE DATE

6.21

A FAMOUS TOY BAND FROM THE '90S REUNITES

In Disney/Pixar's summer sequel, which brings Woody, Tom Hanks, and Buzz (Mia Wasikowska) upstairs to a sleepy town where they suddenly find a familiar face from home: Bo Peep.



Ali Pong / Disney Pixar; inset: Toy Story 4 screen image via: through the lens of a man and his antique... her

ORY 4

who reemerges to her old pals as a ray
lost—and a woman changed.

"Bo's been lost a long time, and she's
had a lot of time to work it out, but she's
come to a happy place on the road," says Bo
actor Annie Potts, who voiced the character
in the '95 original and 1999's *Toy Story 2*.
The actress says she "felt a little bit like Bo"
when the character was due to be found.

In '10's *The Star*, Bo returns now with a
new outfit and a new outlook. "It was a
little hampered by the fact that she was
porcelain and stuck to a lamp, so they freed
her up from that and she's reinvented her
self. All she has is what she had on her back
and she's made that her cape. She's kind of
Mac-Max-Mak-Memor."

Director Josh Cooley found inspiration in

another iconic film. "Because they've known
each other such a long time, the rela-
tionship that Indiana Jones had with Marion is
something I had in mind with Woody and
Bo," says Cooley, who's eager to showcase
the pair's clashing approaches to adventur-
ing—like in the scene (pictured above)
when Woody, Bo, Buzz, and rescued lambs
Rocky and Blinky (Keegan-Michael
Key and Jordan Peele) infiltrate an old
antique shop that's home to an evil doll who
has taken a few precious prisoners. "Woody
flies by the seat of his pants sometimes—
actually most of the time—and immediately
jumps off emotion into action," says the
director. "Bo has that same energy, but at
the same time she's always four steps ahead
of everybody else." That may only be a few
centimeters, but still. —MARC ELLIS KELL



SUMMER STAR Q&A

MINDY KALING

■ **In Late Night**
Mindy Kaling's
Molly finds herself
faced with her very
own Miranda Priestly
in the form of Emma
Thompson's boss on
late-night talk
show host Katherine
Newbury. When
Katherine gives
Molly a task of a
lifetime in an
attempt to diversify
her white male
writers' room, path
woman realize
they have more in
common than they
initially thought.
Kaling tells EW
about drawing from
her own experiences
to write this.

This is your first
show writing a
feature length
movie. How was
that different from
writing for TV?
The characters that
usually play in The
Office are these
big, broad comedy
characters who are
delusional and very
unfunny and flawed.
Molly's flower too
but she's much
more of a grounded,
likable character
who's a little bit
more sensible than
I'm used to playing.

This movie explores
the notion of a
diversity hire in the
workplace, that

DYING

SOMETHING YOU
HAD SPECIFIC
EXPERIENCES WITH?
I came home with
Office writing staff
as a part of the NBC
diversity initiative,
and I remember
feeling grateful for it
but I ended up raised from
the people in
know that if I took
it as a job, I didn't
realize that that was
the way that I would
have opportunity to
work in television
and other people
who don't look like
me find access
through where they
went to college
who have siblings
are. [So, did you have
to have to feel guilty
about that?

Was it cathartic
to look back at
you once again
through your letters
when you enjoyed
me them?

have at my distinct
memories of being
the only woman and

Both characters identify a normative and yet thus a
firmly empirical dimension of formality. Mindy
Kalsner, 77, a 1978 PhD in music, Kibbutzim



LATE
NIGHT

STEREOTYPE
Money in one
Euro Thumper

DIRECTED BY

RELEASE DATE

the only person of color on TV after writing stuff. And then he has all the feelings of being an employer 12 years later in my own show, *The Mindy Project*. The implications all the implications really do identify with both the Katherine and Molly characters and that was like "Oh this is going to be fun to write."

ANNABELLE COMES HOME

STANFORD	DIRECTOR IS	EDWARD MATH
Patrick W. Leppla, Vera Farmiga	Mary Lambertson	6.28

In the street film in the small-cell series. Dr. Nick Wilson and Vera "Ginger" Young help him return to his Consulting rooms to assist Mrs. Investors' investigation. Ed and a lame Waiter, while McKechnie's "two stars and daughter," Judy, for safety, this Waiter's place. Annabel in the room of haunted attractions, but she is unashamed thanks to Kate, who sees Dennis, a friend of Judy's, who has married another woman recently by her father. Dennis will tell whatever story he can to him, but whether it is true or not, there is no telling. There are also Alice, George, Gurney, Annabelle's going to the annual festival at the village, and the like. Stories like these are where he hangs out. CLARK DOLLIS



MEGALIN BLACK: INTERNATIONAL

SEARCHED **INDEXED** **RELEASE DATE**
8-57 THOMSON,
Mrs HENRY
WALTER
+ Gary Gray
6.14

If you're going to do it, he word *international*! In the 1980s he began to add on to the existing the MB franchise with new local agents like Herb Hemmert and Tom Thompson. The fourth installment of his original series also gave the franchise a new face in "Shugie" (in the photo above) — a dues-paying Johnnie-come-lately whose "adults are dead." Only Gary Grimes' "adult" approach was a phenomenal experience. But the original MBDNA remains Thompson's. It just really captures the magnetism of an alien world in which we can coexist with other forms in a way that's so brilliant. I AM GREEN WITH JEALOUSY.

JUNE



No, you're the puppet! Chucky watches over Andy! (Gabriel Bateman)

ANATOMY OF A SCENE

Child's Play

STARRING
Andy (Gabriel Bateman)
Chucky (Brad Dourif)
Karen (Aubrey Plaza)
Mike (Brian Tyree Henry)

DIRECTED BY
Chris Klevberg

RELEASE DATE
6.21

AFTER SEVEN CHILD'S PLAY FILMS, HORROR fans have grown accustomed to killer-doll Chucky's cold, calculating heart—much everyone who crosses his path. But in director Lars Klevberg's remake of the original 1988 movie, the toy starts off wanting something simple to be best friends with his new owner, Andy (Gabriel Bateman). watching over him lovingly as he sleeps in an early scene (pictured above). "At that point in the movie, at least, Chucky has no ulterior motives," says producer Seth

Graham-Smith. "He's just full of love for his best buds and dreaming of ways to make him happy. It just happens that this particular toy is not all that it seems."

Child's Play costars Brian Tyree Henry as a detective named Mike and Aubrey Plaza as Andy's mom, Karen. Plaza says she was attracted to the project for personal reasons. "My mom, when I was a child, gave me a doll that tried to kill me," deadpans the actress. "No, but a really young doll—and in fact, think the age difference is

actually what my age difference is with Gabriel, so there was something about that that I really connected to."

But since Chucky's older than Oscar nominee Brad Dourif (*One Flew Over the Cuckoo's Nest*) voiced Chucky in the original films and is set to do so again on a forthcoming *Chucky* TV show, *EW* couldn't help but ask if he's worried about being upstaged. "It's actually a great thing for him in *Chucky*," says Graham-Smith, approaching *Star Wars* legend and pedigree voice actor Mark Hamill. "He was our first choice," says the producer. "The fact that we have an *icon* voicing an iconic bad actor is just an incredible gift for us."

Bateman, 14, had a small role in the first *Amelie* film, 2004, where his sister Taissa starred in the 2011 sequel, *Amelie Creation*. So, who is the scarier doll, Annabelle or Chucky? "Chucky," says Bateman. "Taissa will probably get mad at me for saying that, but definitely Chucky."

—CLARK COLLIS

SHAFT

STARRING

Samuel L. Jackson
as R. Lee Ermey
Raoul Trujillo
Jesse L. Martin

DIRECTED BY

Tim Story

RELEASE DATE**6.14**

Tracy and Sam Jackson return as the legendary Shaft. In this new entry, the two探长 (Samuel L. Jackson and Jesse L. Martin) are called in to solve a mystery [in] the third film. References to Shaft's still-shocking effort are just a bit of manhood. Tom Sizemore says of the character, "There's something about what he's doing and what he's willing to do and those many characters today who symbolize such swag."

DEYAN COODRIN

Can you dig it? Leslie Uggams, Samuel Jackson, and Michael K. Williams play the big brothers in *Shaft*.



They're all good looks in this entry to the franchise. Clockwise from top left: Michael K. Williams as Raoul Trujillo; Jesse L. Martin as Tracy; and Sam Jackson as Shaft.

ALSO PLAYING

FRANTZ JOHN**DELOREAN****JUNE 7**

You know the name: DeLorean. Now meet the late automaker in Don Argott and Sherman Minton's film on the wild ride and fall of the engineer/inventor and car man.

**FUNAN****JUNE 7**

From valve engineers to leeches to Cambodia, this drama spans three of four films on the list centered on the year 1975 after the Khmer Rouge regime.

PAVAROTTI**JUNE 7**

So you think you know Luciano Pavarotti? Okay, chances are you answer is not well...we

actorial director Ron Howard's biopic chart how the singer brought opera into the mainstream.

THE SECRET LIFE OF PETE**JUNE 7**

What do Palpatine, Diesel, Kevin Hart, Jerry Seinfeld, Ellie Kemper, Dana Carvey, and Hannibal Buress have in common? They are all considered voice animals in this quirky, which gets deeper into what voice but bodies are do to while you're out.

+**+**

and performance, personal insights and cameos by Joan Cusack and others in Dylan's orbit.

THE DEAD DON'T DIE**JUNE 24**

Director Jim Jarmusch collected many of his previous *Avengers* collaborators—like Bill Murray, Tilda Swinton, and Tom Waits—for his zombie comedy.

MURDER MYSTERY**JUNE 24**

Leonardo DiCaprio and Adam Driver play a husband and wife whose bizarre home suspects of a murder for their pal is joining a family gathering on a fancy yacht. Summer vacation, anyone?

**ROLLING THUNDER REVUE A BOB DYLAN STORY BY MARTIN SCORSESE****JUNE 24**

The famed filmmaker soars into the life of the iconic musician during the mid-'70s.

VAULT**JUNE 24**

Whoopi Goldberg, Cedric the Entertainer, and Sam Rockwell are on hand for a thriller about an attempted heist that anything but safe (*Die Hard*).

July



SPIDER-MAN

FAR FROM HOME



STARRING

TH

DIR

WR

PROD

ED

PH

SET D

ART

PRO

IN THIS

MONTH

• The Art

of Self-

Defense

• Dora and the

Lost City

of Gold

• The Farewell

• Midsummar

• Once Upon a

Time in

Hollywood

• Stuber

• The Art

of Self-

Defense

• Dora and the

Lost City

of Gold

• The Farewell

• Midsummar

• Once Upon a

Time in

Hollywood

• Stuber



Holland, as Peter Parker, gets a surprise helping hand from his Uncle, Mystic Mysterio (Colin Farrell).

WHAT HAPPENS WHEN YOUR FATHER neighborhood Spider-Man ventures out of the neighborhood? *Spider-Man: Far From Home* follows teenager Peter Parker (Tom Holland) across the pond as he hangs up his Spidey suit for a cross-trip to Europe. Is the Peter of 2017's *Homecoming* longed-for more grown-up, world-saving responsibility, thus Peter is a bit more willing to hang out to his youth and spend a few weeks not slapping supervillains. "Peter's ready for a vacation at the beginning of this movie, & say the least," returning director Jon Watts says of the hard-working hero. This film is about the world telling him, It's time for you to step up and grow up, kid, and he's saying, But I still want to be a kid and go on vacation."

Unfortunately, for Peter, the forces of evil have other plans. His attempts to protect his childhood feel relatable to Holland and Watts, and relatability runs deep in Spider-Man's veins—not unlike a certain radioactive spider venom. After all, most of us have more in common with an awkward kid from Queens than a galactic Agent of S.H.I.E.L.D. World War II supersoldier. When *Homecoming* hit theaters two summers ago, Holland waded through criticism as a sort of weirdo—

which fans most connected with and what he should explore in the sequel. The overwhelming answer was Peter's approachability. "Everyone really enjoyed the fact that throughout [Homecoming], there's always something you can relate to with him," Holland explains. "So in this film, especially, we tried to tailor the script in a way so that we could hit so many different relatable scenarios, so that not a single person in the world felt left out watching this movie."

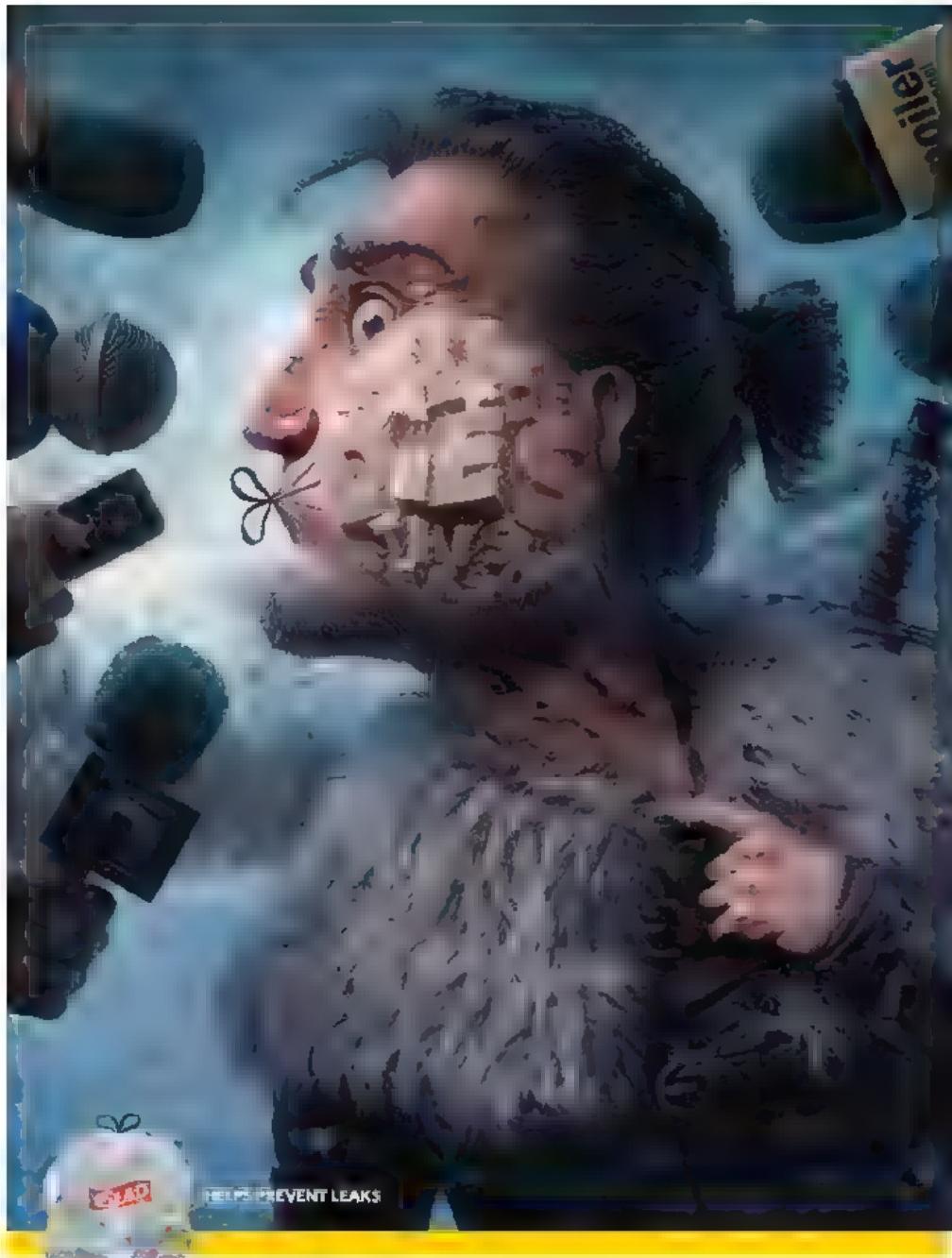
Still, not all of Peter's problems are writer eq. Despite his desire to lie low and explore London, Prague, and Venice with his friends, Nick Fury (Samuel L. Jackson) recruits him to help battle a mysterious quartet called the Pymitalla who can manipulate matter. Since Peter doesn't want to expose his secret identity by gallivanting around Europe in Spider-Man's tights, Fury lends him an all-black stealth suit. "It kind of looks like Black Widow—maybe it was one of her suits and they just tailored it," Watts quips.

Fury also connects Peter with a new ally: Quentin Beck, a.k.a. Mysterio, a powerful magician played by Jake Gyllenhaal. "If Tony Stark was sort of the mentor in the previous films, we thought it would be interesting to play Mysterio as almost like

the cool uncle," Watts explains. Spider-Man and Mysterio spark a little friendship—as did Holland, La, and Gyllenhaal. "It's like, if you look at any interview, I've ever done prior to this movie and someone asked me, 'Who would you work with if you could work with any actor?' I would've said Jake Gyllenhaal," Holland says. "And when I found out it was him... I was stoked but also a little nervous. But Jake absolutely was more than I ever could have expected." The only issue was "sometimes they would crack each other up, and we could not get through takes over and over." Watts sighs with a laugh. "It was a problem."

A secret mission in a sleek black suit against European settings. In some ways *Far From Home* sounds more like a spy movie than a teen adventure. And on set the cast and crew embraced that secret-agent vibe. "We were doing a bunch of shots that looked like they were out of *The Bourne Identity* or some exciting European action travel movie," Watts explains. Eventually he got one of those small outside advances packages that car alarms play back a sound, and whenever they nailed a take, Watts would blast the opening notes of Moby's "Extreme Ways"—the tight, die-the-theme song to all five *Bourne* films. "The button was a big thing for everyone," Holland confirms. "It became a stupid running joke that got out of control," Watts adds, laughing. Hey, "Spider Bourne" has a nice ring to it. —DEVAN COGGAN

“ We did as much as we could practically and on location. Blowing stuff up, racing cars through the extremely narrow Prague streets, running across Venice rooftops... It was a lot of fun.” —DIRECTOR JON WATTS



JULY

THE ART OF SELF-DEFENSE

STARRING
Asa Butterfield, Michael Angarano, Michael Cera, Paul Dano, Tessa Thompson, Zosia Mamet

DIRECTED BY

Riley Stearns

RELEASE DATE

7.12

“I’m not a violent person,” says Asa Butterfield, 17, about his character, a mild-mannered karate instructor at a Brooklyn school. “Initially, I was like, ‘What’s the point?’” he says of the first few days of shooting. “But then I started to realize that it was fun.” Butterfield, who has been cast in *Attack the Block*, *The Host*, and *Warm Bodies*, says he’s “not afraid to get physical.” He also has a new appreciation for his mother, actress Isabella Rossellini. “She’s been telling me, ‘Dad’s a good dad.’ And I’m like, ‘Aww, thank God,’ ” he says. “It’s surreal, but why commentary on the absurdness of a movie?” —DERRICK LAWRENCE

This is going to be the funniest dialogue you will ever see in a movie. See you right with more feels.



WTF! Dora (Isabela Moner) traps her “friends” (left) in a playful jungle. *Photo: Everett Collection*

Dora AND THE LOST CITY OF GOLD

STARRING
Isabela Moner, Michael Peña, Edna O’Brien, Brett Cullen

DIRECTED BY

James Bobin

RELEASE DATE
7.31

ACTRESS ISABELA MONER IS 17 YEARS OLD, ONLY ONE YEAR younger than the original *Dora the Explorer* animated series. Now, after years of being nicknamed Dora for having rocked a similar haircut, Moner is starring in the live-action *Dora and the Lost City of Gold*. The new film finds a teenage Dora moving to high school with other kids in the city—quite a difference from the South American jungles she spent her childhood exploring.

“Dora has this Kaitlyn Schmidt-type disposition where she’s excited about everything and the world is new to her,” Moner says. “[Her] age is perfect because the people my age grew up with her and can relate to the struggles of not fitting in at high school. Dora doesn’t know how to do anything but be herself.”

Director James Bobin (*The Muppets*) says he was attracted to the “inherent comic idea” of such a character colliding with “the answer-driven social world of the contemporary teenager...but also wanted to replicate some of the educational elements of the original show. That means Dora speaks multiple languages (English, Spanish, Quechua) and explores Incan history, while also poking fun at how the TV show would prompt its young audience to shout out answers to questions and puz... So, Moner says, live-action Dora will still occasionally turn to the camera and ask for a reply, “but everyone else in the scene is like, ‘What are you doing? Who are you talking to?’” Dora still has a lot to learn about the real world. —CHRISTIAN HOLUB



For children battling a critical illness, a wish is more than a dream. It can be a turning point that can give them the emotional and physical strength to keep going.

WISHES NEED YOU • WISH.ORG.GIVE

Make-A-Wish.

JULY



Saoirse Ronan in the all-nomadic *Brooklyn*

The Farewell

STARRING
Awkwafina

DIRECTED BY
Lulu Wang

RELEASE DATE
7.12

YOU MIGHT NOT SUSPECT IT, BUT AWKWAFINA IS A crier. She didn't suspect it herself. Before shooting the dramedy *The Farewell*, the comedienne warned writer/director Lulu Wang that she might not be able to weep on screen. "I was like, 'I tried it once. Can't do it,'" Awkwafina tells EW. "And then I went to set and I would cry. Like when we were rehearsing, I couldn't hold it back."

At stake: the mother. This Sundance breakout follows a young Chinese-American woman who travels to China to see her terminally ill grandmother one last time—all the while helping her family conceal her cancer diagnosis from the ailing matriarch. The film marks Awkwafina's first starring and dramatic role on the big screen, but upon seeing her audition tape, "I knew that she would be able to carry the movie," says Wang, who wrote the story based on her personal experiences. "There was no performance. She just was the character. You could just feel the rawness of her emotions."

That might have to do with the actress' own Chinese grandmother, who raised her and inspired her in the role. "It was just really, really, a really different experience for me," Awkwafina says. "Thinking about my grandmother and how much she means to me, and putting myself in that place" is no wonder she kept tearing up. —MATT SOLLOSI



ANATOMY OF A SCENE

MIDSOMMAR

STARRING
Joaquin Phoenix
Tessa Thompson

DIRECTED BY
Ari Aster

RELEASE DATE
7.3

ACTION JACK REYNOR LIKENS MIDSOMMAR to both *The Wizard of Oz* and *The Wicker Man*, the 1973 film about a Scottish pagan cult who periodically burned visitors alive. Except "The Wicker Man, that's kind of a cult you wouldn't mind being a part of," he (worryingly) says. "But these guys, in *Midsommar*, they're really f---ing creepy dudes."

In writer-director Ari Aster's second movie after last year's acclaimed terror tale



Clockwise from middle left: Florence Pugh, Icelandic actress Þóra Hallgrímsson, William Jackson Harper and Ari Aster.

MAR

Herritory, Reynor and Florence Pugh play an American couple Dani and Christian whose lovers' bond has seen better days. "Dani has had a loss," and by the time that the film starts, she's in the middle of a relationship that is on its way out, says Pugh of her character. "When we meet her, she's just about to suffer some more. So it's pretty much rock bottom with her."

The pair embark on a trip to Scandinavia with friends Mark, Will Poulter, Josh, William Jackson Harper and Pete

Vilhelm Blomqvist), the latter of whom has invited them to visit his remote village in Sweden. They're a really weird bunch kind of a mismatch," Reynor says of the locals. "Everybody's dressed in white—they have strange kinds of social rituals." The town is celebrating Midsummer—"a particularly special iteration of the fest," says Aster ominously—and invite their guests to take part in a number of ridiculous meals. These include a repeat Pugh calls The Last Supper "They're in the middle of their holiday, and a few of

them are over it, and I'm getting inspired to look around and figure things out," says the actress. The travelers' states of mind

The sequence was filmed in a bold but side Budapest, Hungary, where Pugh was shooting the movie's village set from scratch. "Some of those buildings are three stories tall," says the director. "It was a huge endeavor." The temperature was cool on many of the production days, including the one on which Aster filled the heat. "To shoot a mournful shorting, it was arduous, actually hot, and the cast and crew were very upset with me," says the filmmaker. While Reynor doesn't use the word "upset," he does recall the day as decidedly unpleasant. "It must have been 40 degrees centigrade—and we were standing in the direct sunlight," says the actor. "As a result of everything on the table, having sugar in it, we were getting mangled by wasps. It was uncomfortable, but I think it lent itself to the tone of the thing." CLARE COLINS

JULY

STUBER

STARRING	DIRECTED BY	STORY BY
John Wayne Kirk Douglas Peter O'Toole	W. S. Van Dyke	7.12

• **מונחים נאולוגיים** מושכים מונחים אחרים או מושכים מונחים אחרים.



ONCE UPON A TIME... IN **HOLY**

STANZA #	SELECTED AT	RELEASE DATE
one	line 1	7.26
Da capo al piano	line 2	
to begin at		
middle		

THE FIRST THING YOU NEED TO KNOW about *Juliette Larimore's True Upbringing* is that it is not a Manson-murders movie, according to producer David Newman. "That's one of the big misconceptions to clarify," says Newman. *True Upbringing* is nothing together anymore. It's still as vivid as Westside TV star Rick DeGroat and Brazen Blit as he comes within Cliff Burns' reach.

friends navigating an industry and art in flux, painstakingly re-created or added in Los Angeles by Tarantino. But Charles Manson and his deadly cult do play an important role in the film. "It's about the sexual innocence that came about in 1969 with the Manson family," explains producer Shauna McIntosh who's worked with Tarantino for more than 15 years. "That's the stuff that's



En fait, écrit André du Buisson, il n'y a pas de rapport entre la croissance et l'effacement de l'Etat. Le rapport est avec le temps.

'WOOD

Margot Robbie as JoJo, and even in the Mausner family's *Yellowstone*, Tuco, who has never done a film, "is the third dimension of Hollywood," says Heyman. "There's the high Hollywood, and there's the working class of L.A., and there's Cliff, who gives further depth and more historical meaning." He's taken Tarantino and his adult film to explore the Los Angeles of his childhood, and the industry that so inspired him that he's moved to be a working film encyclopedia. "This is Quentin's most personal stuff. He's also depicting 'Me' as the mother of a growing up L.A. as it's being born again in Hollywood." ♦ P.A.S./NBA-RD

ALSO PLAYING

64

JULY 12
After a hurricane
Helen and Claude
Lano find her mother
(Barry Ferguson) and
Dionly in their old ap-
artment where it had
Florida rooms, have re-
laxed in the sun.



DAVID CROSBY
REMEMBER MY NAME

JULY 19
The ink regarders
up close and far
some taking the
callie the ugly as
Crossy Bill Nash &
Young, isn't he now at
the white hunting
with the mountain men
and hunting them up
in his natural

THE LEONARD

ALV. 9
Diane, 5-100 - Oscar
who is a 16 year old
girl in complete free
drift in life. She
smokes and has a
boy friend who is
Mafeta Jameson's
son. She has
lousy friends Samba
& Donald Glover. I feel
how take his right
full part in life.



WILLIAMS THE BAKER

JULY 26
In due course a
2 yr old boy came
Holmes says he's a
mother whose son
developed all sorts
kind friendship with
the 1st like Bill
Buckingham.

THE GREAT MEG

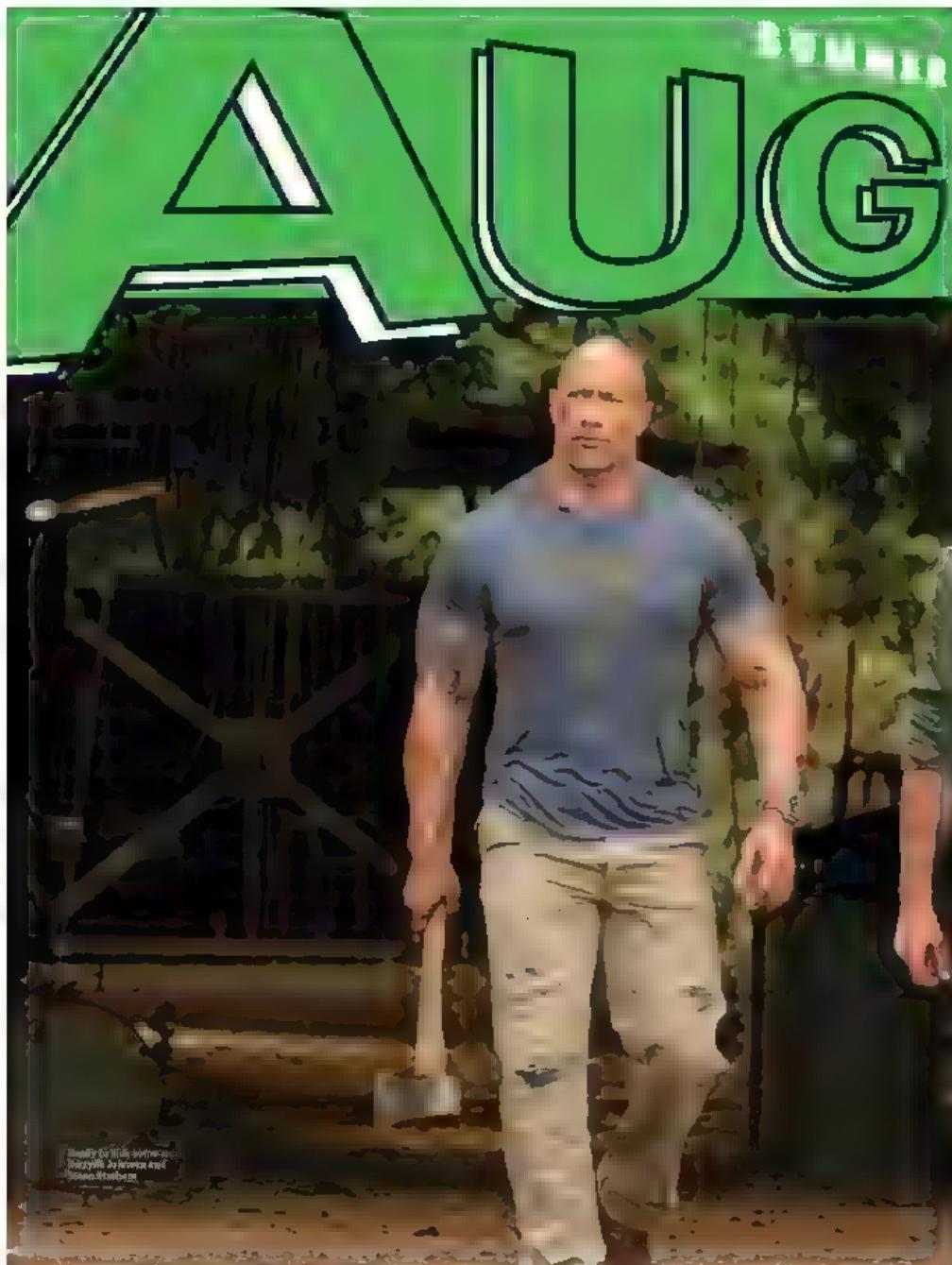
ANSWER
his logic derives from the anthropological analysis of Taobo data breach revealing the dark world of data exploitation and its relationship to the Chinese government.

**MIKE WALLACE
IS HERE**

JULY 26
The gates first had
an arched top 60
minutes Newman
Mike Miller 140 lbs
for strength which
was with the idea
lengthen the path
in California
face in the implants and
twisted perimeter. En

Using σ -functions we can easily find the solution of the equation (K-2) in the form of a sum





JUST

FAST & FURIOUS PRESENTS

HOBBS & SHAW



STARRING
Dwayne Johnson
Helen Mirren
Adria Arjona

DIRECTED BY
David Leitch

RELEASE DATE
8.2

IN THIS MONTH

- **Where'd You Go, Bernadette**
p. 61
- **Scary Stories to Tell in the Dark** p. 52
- **Angel Has Fallen** p. 63
- **The Angry Birds Movie 2** p. 43
- **The Kitchen**
p. 61
- **Good Boys**
p. 64



Idris Elba costars as Brixton, a genetically enhanced soldier whom infiltrates the Decks, helping the Fast & Furious franchise move forward.

THE FAST & FURIOUS FRANCHISE HAS TWO new stars behind the wheel. After eight films, the series is turning the ignition on its first spin-off, uniting fan-favorite characters Luke Hobbs (Dwayne Johnson) and Deckard Shaw (Jason Statham).

Their first meeting back in 2015's *Fast & Furious 7* resulted in a fistfight and a hospitalization, but since then, Hobbs and Shaw have formed a reluctant alliance whenever the world needs saving. In this new film, the globe is unsurprisingly once again in peril, forcing the super-skilled odd couple to work closer than ever. They're both virtually indestructible heroes who know their way around a bad guy braw or a car chase, and they do it sport identical hair (or lack thereof). The similarities however end there: Hobbs is a stratified lawman of Samoan descent who'll stop at nothing to see his foes brought to justice. Shaw is a slippery Brit with a not-so-sparkling past and he's more than willing to bend the rules if it serves his own interests. "I think people like to see oil and water have to merge," Statham tells

EW with a laugh. "These characters are bigger and larger than life, so to try to cork up their egos to work together is not an easy task."

So what baddie could possibly be bad enough to惹 these strange bedfellows? Idris Elba plays Brixton, a super soldier who's ticked a lethal blowtorch. Cyber enhancements and genetic engineering have turned him near invincible—and he's looking to cause some mayhem. "The over-all goal was, let's create the greatest and baddest bad guy the *Fast & Furious* franchise has ever seen," Johnson explains. "That's a very high bar, considering who we've had in the past. So when Charlize [Theron, who starred in 2017's *The Fate of the Furious*] reads this, I'm going to get a text from her like, 'Dude, what the f—? No one's better than me!' And I'm going to say, 'I love you, but...'"

Along the way, Brixton crosses paths with Martin *The Crown*'s Vanessa Kirby, Shaw's sister and a highly skilled MI6 agent who teams up with Hobbs and Shaw to try to bring Brixton down. Also making an

appearance is Hattie and Deckard's mother, played by a returning Helen Mirren. Their pursuit of Brixton takes them from the Swaziland to London to the Hobbs family shop shop in Samoa, with plenty of explosions and bare-knuckle scrapes along the way.

Also joining the franchise is David Leitch, the longtime stunt expert and director who helmed *John Wick* (with director Chad Stahelski), *Atomic Blonde*, and *Deadpool*. For Leitch, the challenge was to take the 18-year-old series to a new direction, emphasizing hand-to-hand combat and as many practical stunts as possible while still remaining true to the series' history. "There's a common thread in all *Fast* movies, where they have great action—they have great characters and there's a sense of family," Leitch says. "So if we keep those choices alive in our version of a *Fast* movie, then I think we're gonna be okay."

"The early vision was, yes, we're gonna be badass, yes, we're gonna do all the things that a *Fast & Furious* movie is, with huge action set pieces and great fun dialogue," Johnson adds. "But we also wanted to make sure that we had a sense of comedy." The paint job may look a bit different, but what's under the hood is still as reliable as ever. —DEVAN COCCIA

“These characters are bigger and larger than life, so to try to cork up their egos to work together is not an easy task.” —JASON STATHAM

AUGUST



Richard Linklater says Bernadette's life is like a series of choices. Cate Blanchett says it's his job, as director, to figure them out.

WHERE'D YOU GO, BERNADETTE

STARRING
Cate Blanchett
Emay Nelson
Della Cuthbert
and more

DIRECTED BY
Richard Linklater

RELEASE DATE
8.16

FIGURING OUT BERNADETTE WASN'T EASY for Cate Blanchett. "It wasn't just how complicated painfully about her life is, but the brittle way she pits herself against the world," the actress, 49, says. "In the end

the trickiest thing was tone. It's one thing to listen to an unrelenting sardonic inner voice in a novel, and another thing entirely to hear it on screen."

Fans of Maria Semple's *Where'd You Go,*

Bernadette should know what she's talking about. The 2012 novel which spent more than a year on the *New York Times* best-seller list, presents significant challenges for a big-screen adaptation, particularly Semple's uniquely sarcastic voice and her use of catty emails, phone transcripts, and police reports to drive the narrative. A once-renowned arch ect Bernadette retreats into a shell of her former self after she gets married and has children. And then she vanishes to Antarctica (), leaving her plucky 14-year-old daughter, Bee (Emma Nelson), to solve the mystery of what happened... and why.

"I concentrated on what I felt the book was really about at its emotional core, which was an intense portrait of motherhood," director Richard Linklater (*Boyhood*) says. This meant working closely with Blanchett and newcomer Nelson during an entire month of rehearsals. "We talked through everything," Nelson says. "Is this part of my character? Would I say this? Is this how the conversation would really go?"

Blanchett describes the collaboration as a "flechting challenge," but always felt intimately connected to her character. "I think so many women relate to Bernadette. She's someone who has been extremely by failure and buried her creative identity in child-rearing," she says. "Haven't we all thought at one point, 'Oh, boy, this mess is all too much.' [Wouldn't it] just be easier to disappear?" —DAVID CANFIELD

AUGUST



CREATURE FEATURE

Scary Stories to Tell in the Dark

24

EDUCATIONAL
André Burelje

RELEASED BY FBI

8 9

DU LLERMO DEL TORO STILL REMEMBERS where he was when he first discovered *Scary Stories to Tell in the Dark*. Sporting an ill-fitting baseball cap, the young director was browsing in a San Antonio bookshop in the early '80s when the eventual Oscar-winning director was immediately attracted to the evocative title but soon found himself pulled in by Alvin Schwartz's short stories and Stephen Gammell's eerie illustrations. "They had the simplicity of campfire stories," he says. "They had the flavor of folklore and oral narrative, with a great sense of setup and punchline."

Decades later del Toro was approached about adapting the books into a film. As producer and co-writer he immediately conceived a sort as an anthology but chose as a unified story with a frame narrative. So the new film, directed by André Øvredal, is set in 1968 and follows a group of kids as they each encounter a different, scary story's monster based on their greatest fear such as the Pale Lady from the Schwartzennell story "The Dream".

She embodies what's so fun about the
city, a clarity, a sense where order



From the Tie-Dye Box brought to the
Second Street Garage and na-
tured album of hunting dogs. The horn

neath there's something so grave and scary," Orosco says of the Pale Lady. De Toro admits she was "the most challenging character to translate from page to screen," but also his favorite. "In each instance we would say, 'Does it look and feel like the character on the page?' Once you see them in motion at the film, they come across exactly as right as you can get to a Gamma Ray drawing come alive."

ANGEL HAS FALLEN

STARRING
Will Smith
Margot Robbie
Tom Hanks
Sam Rockwell

DIRECTED BY
Ric Roman
Waugh

RELEASE DATE
8.23

It's been a year since Will Smith's last movie, *Concussion*, and he's back in another action-comedy, *Angel Has Fallen*. This time, he's playing a secret agent who must stop a terrorist from blowing up the White House. The movie also stars Margot Robbie as his love interest and Tom Hanks as his mentor. **—DANIELLE LAWRENCE**

The spring rain in the same position, but it's
already starting to look like a good idea.



Most Anticipated | From: [ew.com](http://www.ew.com) (July 19, 2019)



THE ANGRY BIRDS MOVIE 2

STARRING
Jason Sudeikis
Josh Gad
Ben Stiller
Reese Witherspoon

DIRECTED BY
Fergal Reilly
Gordan

RELEASE DATE
8.16

Sterling K. Brown is ready to flex his comedic muscles for obvious reasons: everybody gets to make them cringe the time so we're trying to obtain—but will they? This is the first movie in the continuing franchise, and the tech-savvy star is behind it this Angry Birds sequel. It helps that *Angry Birds* is the James Bond world: Garry would occupy the space with the exception that half of his original cast is filling it up. With now-middle-aged villain in the *Wet and Wild* Selma Hayek, Leslie Jones, Brown, producer, Garry's got quite a few tricks up the sleeve. —NICK ROMANO

wanted "more diversity" in women's characters say director Andrea Berloff



THE KITCHEN

STARRING
Melissa McCarthy
Elizabeth Moss
Tiffany Haddish
Lupita Nyong'o
Terry Notary

DIRECTED BY
Andrea Berloff

RELEASE DATE
8.9

Based on the Vertigo comic-book series, the 1977 cult Moth movie casts Melissa McCarthy, Elizabeth Moss, and Tiffany Haddish as housewives turned gangsters evading 10 trouble in Hell's Kitchen. Together they're...well, we'll let the title tell the whole story: women who ate on the Moth Moth after the Moth verbands are incarcerated. They're the criminals, references much more violently than they ever did. While director Andrea Berloff for Moth character, cast, and experience was successfully channeling verbiage, it's a very specific year of the sun—the likes of *Widow's Creek*, *Leviathan*, *40 Candles*. She says: You know what they say if you can't stand the heat... —BLAINE KIRKMAN



JACOB TREMB

One to visit the stage
grade star of his
King's Comedy Guild
Boys' director Gene
Stupin had only
one name on his list
mainly because he
could think of only
one name: **Bebe**.
Temblay is the only
12-year-old in
who can pull a stage
show off without
any help from
and **Wonderstar**. Tell
me more. **Temblay**
duly records the
praise demonstrating
he same comedic
talents he uses in his
big-screen project
—right down to
great comedy.

You never see it as
comedy before was
able to learn a bunch
of new acting skills
particularly in drama like

LAY

more like, less
or really... was so
excited to do a movie
about a group of
boys going on an
adventure.

GOOD BOYS

STARRING
Jacob Tremblay, Keith
Williams, Brady
Rutter, in comp.

RECORDED BY
Gene Karpis

RELEASE DATE
8.16

Like a kidingle me
to have my chance. I'm
so happy now.
But like it's probably
does it sound like
my parents are really
supportive of me.
They'll just laugh
but I mean it when
I mean we're making
the series. They
told me, You should
play this, it would
be a great idea." But
you never want
to hear a new idea
from a new person.

—
JAMES HABIBO

With it was an
inherent pressure
because it was the
two. There were
just writing, saying, do
this, write, do this.
The guy had thought
of a comedic effect.

Walter Hartung in the food court. Left to right: Jacob Tremblay, Keith Williams, and Brady Rutter

Maybe like a goal
for my movie?
Something that gets
him writing again.
— JAMES HABIBO



Blinded by the light: *Good Boys* star Jacob Tremblay plays a boy who's been blindfolded and woken up in a dormitory to an

ALSO PLAYING



BLINDED BY THE LIGHT

AUG. 9
Starring Eiza González,
Sam Rockwell, Hughie
Fitch, and Jake
Brock. A clever
and heartfelt drama
about a high school
girl's battle against
cancer and her
quest for a decade
of personal growth.
— JAMES HABIBO

Pete (Rock) and
Kingsman (Fitch)
are all in the
right place, but
from within and the
side of blind.

OBAMA BAMES

AUG. 9
Starring Forest Whitaker,
Audra McDonald,
and Marlee Matlin.
An inspiring true
story of a teacher
and his students
who learn to see
the world through
the eyes of a blind
boy. — JAMES HABIBO

Official (McDonald)
and (Whitaker)
gets her political
thrill (Matlin) in
driving home the
message that no spring
comes without sacrifice.

CORPORATE ANIMALS

AUG. 9
A lesser-voiced, less
pedantic and less
light-on-factual
animal documentary
than *Earth*, this
one's more about
the more "corporate"
aspects of our species.

Corporate (Whitaker)
is a bit more
sophisticated than
the average nature
doc, though it's
not as much of a
lesson as it is a
glimpse into the
lives of animals.



INTO THE SHADOW OF THE MOON

AUG. 9
This Netflix sci-fi
starring Tom Mison
(Damon) and David
(Hobbs), is about
a serial killer who finds
his calling to the
lunar cycle. Maybe
it's just a phase.

The Informer (Mison)
and the Moon. You
don't want to take
on any of them, but
that's what's especially
scary. — JAMES HABIBO

PLAYMOBIL: THE MOVIE

AUG. 30
For the uninitiated:
Playmobil is a toy
that's getting that
toy look in with
big sister *Anya*.
Taylor (Loy) does
what she can with
Playmobil world
to help find her
younger brother.

CALENDAR



Murphy Mystery: Linda Emond

MAY

MAY 17

A Doll's Life
Lorraine Bracco, John

40 Years Strong
Bette Midler

Amélie
Audrey

John Wick
Keanu Reeves

Let Me In
Tim Robbins, Ed Harris

The Skin I Live In
Pedro Almodóvar

The Souvenir
Emily Mortimer

The White Queen
Vera Farmiga, Charlotte Rampling

Tora! Tora! Tora!
Linda Darnell

Wall: *John Wick*,
John Wick

MAY 22

The Limey
Kevin Kline

MAY 24

Angels
Maggie Gyllenhaal

Boondock Saints II: All Saints Day
Kathleen Quinlan, Debra Winger

Blood Diamond
Denzel Washington, Djimon Hounsou

Cold Mountain
Morgan Freeman, Joaquin Phoenix

Echo in the Canyon
Julianne Moore, Jeff Bridges

Hallucination
Guy Pearce, Natalie Portman

Salvatore
Adam Baldwin, Jennifer Lopez

Sideways
Tim Roth, Philip Seymour Hoffman

Summer
Liam Neeson, Milla Jovovich

The Limey
Kevin Kline, Helen Mirren

The Skin I Live In
Pedro Almodóvar, Antonio Banderas

Bottom: *John Wick*

Bottom: *John Wick*

Bottom: *John Wick*,
John Wick

JUNE 1

The Devil's Double
Morgan Freeman, Djimon Hounsou

The Day Before
Helen Mirren

The Devil's Double
Morgan Freeman, Djimon Hounsou

JUNE

JUNE 7

Andrea
Audrey

Death of a Salesman
Audrey

The Devil's Double
Audrey

JUNE 12

Death of a Salesman
Audrey

JUNE 14

American Woman
Audrey

Death of a Salesman
Audrey

Death of a Salesman
Audrey

The Devil's Double
Audrey

Death of a Salesman
Audrey

MOVIES

MOVIES: 2010 is a year of sequels, remakes, and new releases. Here's what you can expect.

MAY 14
The Last Airbender
Dir: M. Night Shyamalan
Cast: Jake Gyllenhaal, Heath Ledger, Q'orianka Kilcher

P.S. I Love You
Dir: Joe Wright
Cast: Jennifer Lopez, Gerard Butler, Penelope Cruz

May 21
The Proposal
Dir: Nancy Meyers
Cast: Sandra Bullock, Ryan Reynolds

JUNE 19
The Fighter
Dir: David O. Russell
Cast: Christian Bale, Christian

JUNE 21
The Proposal
Dir: Nancy Meyers
Cast: Sandra Bullock, Ryan Reynolds

Therapist
Dir: Michael Winterbottom
Cast: Joaquin Phoenix, Christian Bale, Tim Robbins

JUNE 26
The Chambermaid
Dir: John Cusack
Cast: Jennifer Connelly, John Cusack

JUNE 28
Midnight in Paris
Dir: Woody Allen
Cast: Owen Wilson, Marion Cotillard

JULY 12
At the Core
Dir: Brian Helgeland
Cast: Patrick Wilson, Dennis Lehane, Annette Bening, Goran Visnjic

JULY 19
Madagascar
Dir: Eric Darnell, Klay Hall, Tom McGrath
Cast: Ben Stiller, David Schwimmer, Steve Carell, Mike Myers, Antonio Banderas, Jack P. Palance

JULY 2
Seven Psychopaths
Dir: Martin McDonagh
Cast: Colin Farrell, James Franco, Seth Rogen

JULY 3
Midnight in Paris
Dir: Woody Allen
Cast: Owen Wilson, Marion Cotillard

JULY 19
Seven Psychopaths
Dir: Martin McDonagh
Cast: Colin Farrell, James Franco, Seth Rogen

JULY 24
The Ex-Ex妇
Dir: Michael Winterbottom
Cast: Joaquin Phoenix, Christian Bale, Tim Robbins

JULY 26
The Ex-Ex妇
Dir: Michael Winterbottom
Cast: Joaquin Phoenix, Christian Bale, Tim Robbins

Rocky (May 21)



4. *Mystic River* (Chicago, Aug. 16)

AUG

AUG 1
The Hangover
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

AUG 2
The Hangover Part II
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

AUG 9
The Ex-Ex妇
Dir: Michael Winterbottom
Cast: Joaquin Phoenix, Christian Bale, Tim Robbins

AUG 14
The Hangover Part III
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

AUG 23
The Hangover Part IV
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

AUG 30
The Hangover Part V
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

AUG 16
The Hangover Part VI
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

AUG 23
The Hangover Part VII
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

AUG 30
The Hangover Part VIII
Dir: Todd Phillips
Cast: Brad Pitt, Zach Galifianakis, Ed Helms, Kumail Nanjiani

Movies



↑ Game over? Black Widow (Scarlett Johansson) and Captain America (Chris Evans) face a final

Avengers: Endgame

STARRING

Robert Downey Jr., Chris Evans,
Scarlett Johansson, Paul Rudd

DIRECTED BY

Anthony Russo and Joe Russo

RATING

PG-13

Length:
2 hrs. 2 mins.

REVIEW BY
Leah Greenblatt @ceehbels

THE AVENGERS ARE DEAD. LONG LIVE THE AVENGERS! For the millions who watched last year's *Infinity War*, which stands one franchise reduced to swirling ash with a sweep of Iberian Thomas' meaty paw-there will be one last sequel to set it all right. Nearly a year to the day, *Endgame* arrives with the promise of

dark though revenge-redeemed, a runtime that defies the limits of most street-side parking meters. And the movie largely delivers, splashing its gung-ho, one-hour narrative with its a sprawling catalog of Marvel shenanigans and iniquite insurmountable challenges.

As the story opens though, *Avengers* is devolving. A perfunctory handover to the task, Tony Stark (Robert Downey Jr.) has cocooned himself in a remote country cabin. Black Widow (Scarlett Johansson) is staring into space and eating bad peanut-butter sandwiches; Thor (Chris Hemsworth) spends his days drinking, a beer-gutted agomorphobe in a bathrobe. Even Captain Marvel (Brie Larson) has other guitars to worry about. But there is an Ant-Man with a plan. Paul Rudd's

TIME 17 WORD REVIEW



The White Crow (unrated, April 26)

By Ralph Funicello • View details | *Rating: N/A* | Description | In Box

REEL NEWS

- **Captain魏普**: Chris Evans said he cried "like six times" during the final Avengers flick.
- **Cannes Goods**: the French film festival will debut movies from Pedro Almodóvar and Terrence Malick.

agents, diminutive Scott Lang may have the seeds of a little machine that would allow the new to go back and gather the Infinity Stones that triggered the original, terrible snap.

That means one more chance to see Clark Evans' Captain America and Jeremy Renner's Hawkeye do the things they do with shields and arrows...and thousand-yard stares. But also to witness a Hulk (Mark Ruffalo) who has learned to own his overline power (he willingly takes group selfies and wears show-stopping cardigan bows!), to follow along as Stark and Thor make some kind of peace with their pests, to bask in the banter of houndy hunting space raccoons and dry-witted bionics. Thanos, voiced byJosh Brolin, is still a formidable antihero, with his ominous proclamations—"I Am Irreversible," he intones more than once—and a chin furrowed like vulture-wail corduroy. And oh the cameos! Directors Joe and Anthony Russo, veterans of the MCU, max our their Rhodey-ness in nearly every scene, though half of the A-list appearances are over before the audience's happy gups of surprise even fade.

With nothing less than the fate of the free world (or at least 50 percent of it) at stake, there's an expected urgency to it all, but an underlying melancholy, too—not just for everything that's been lost, but for what won't be coming back. After 11 years, 22 films, and countable post-credit Easter eggs, the endgame of an era has finally come. ■+

AMY FINECKE STAINS THE RELEASING

71 PRE-IRON

50 CHILDREN

15 MAX NUMBER

80 SURNAMES



5 Things You Learn in Beyoncé's *Homecoming*

Natix just dropped a concert doc about the star's historic 2018 performance as the first black woman to headline Coachella. But there's more to the film than watching her slay. BY BICK ROMANO

SHE INTENTIONALLY CHOSE AN ALL-BLACK CAST

In a nod to historically black colleges and universities (HBCUs), Beyoncé knewles. Car annulled the age-old tradition of a blackface Steppers and vocalists instead of pulling out my low-cut jumpsuit. It was no coincidence that brought out culture to Coachella, she says in the film.

SHE HAD A HARROWING PREGNANCY

Beyoncé planned to lead the carolla in 2017 but she says my body went through more than who during pregnancy. During her pregnancy with twins Sir and Rumi, "I had high blood pressure," she reveals.

tocolgia, preeclampsia, and, in the womb, one of my babies' heart beats paused a few times, so I had to get an emergency C-section.

SHE WENT VEGAN

For her first live show since her extreme weight gain during pregnancy, Beyoncé stuck to a strict no-red-carb diet. It may seem like a weird choice for a coachella diet. She gained but also rebuilt her body from it, she says.

SHE LEFT NO STONE UNTURNED

Beyoncé "personally selected each dancer every night, the material

on the stage, the height of the pyramid, the shape of the pyramid." For her costumes, Ballmain creative director Olivier Rousteing helped design every piece by hand, even some items that in all had an intention.

SHE WAS INSPIRED BY HER DAD'S COACHING EXPERIENCE

Beyoncé's father Mathew attended on HBCU, and she called the Battle of the Bands, the renowned marching team competition, "the highlight of my year." For Coachella, "I studied my past and put every move take, all of my triumphs, my 2-year stint into my work at Atmosphere," my personal trainer,

Non-Fiction

STARRING Guillaume Canet, Juliette Binoche

DIRECTED BY Olivier Assayas

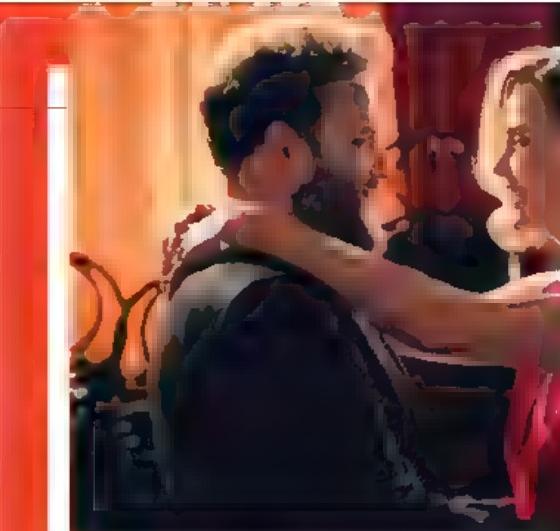
RATING R | LENGTH 1 hr. 56 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

▶ **LA NOIR** BACK THIS TIME RE
enigmatic elements of his last two
Little Children & *Sids Man* and *Psi-
copath*. Olivier Assayas' sharp, sly
new film is almost old-fashioned in its narrative straightforwardness. It's an unexpected and not entirely unwelcome change of pace
from the director (he's steering back to an era
of French cinema loaded with drama, droll
logic and spiced with a soupçon of infidelity).
Non-Fiction stars Guillaume Canet and
Juliette Binoche as Alain and Séverine, a
mild-mannered Parisian couple struggling with
their Jewish Justice duo amidst a bit of
tragedy. Set against the backdrop of the
evolve-or-die late-century publishing industry
in which Alain works as a book editor, the
film opens up beyond its world of related
business dinner parties, all of drinking and
debating to examine what keeps a couple
together—and what may eventually tear them
apart. Vincent Macaigne is charmingly
cranky as a disheveled novelist who gets
entangled in a Twitter-mob controversy, as
well as Alain and Séverine's relationship,
and Yves Hamzawi is as vulnerable as an
exposed & vulnerable part of the
body. *Non-Fiction* is a quiet, bittersweet story
that ends in a superficial, non-issue of
Hannah and Her Sisters. Life can be a messy
business, but *Non-Fiction* reveals moments of perfect clarity. **B+**



Charlize
Theron



Finding Love in a Hopeless Place

Politics or known for bringing people together.
But for *Long Shot*, it was the perfect stage for Seth Rogen
and Charlize Theron's new love story. BY NICK ROMANO

IN THIS ERA OF NEO-RAZIS, FAKE
news and a former reality
TV star leading America, Charlize Theron and Seth Rogen
managed to create a charming
romantic comedy set in the
political arena.

Long Shot, in theaters May 3, isn't so brash as to name-drop
President Trump. But the film
certainly contains some real-life
parallels. Theron plays Senator
of State Charlotte Field, who's
running to become the first
female president while fighting for
her speechwriter—and former
babysitting charge—Fred (Tarek
Rogen). The story also features
an uncommonly handsome
Canadian Prime Minister (Alex
Kingsbury) and hilarious
TV's *Fun & Friends*.

But there's no channelling
Hillary Clinton and she and
Rogen want to make clear that
Long Shot is not inspired by—not
imitating—*Illia*.

"The audience doesn't
need to feel that the movie
takes place in the same world
that they live in, but it's helpful
if the people who made the
movie are in the same world
that they live in," says Rogen,
who, hired full writer Dan Futter
to pen *Long Shot* after seeing his draft of
Long Shot (then titled *Flirt City*)
on the 2011 Black List, a option
for Hollywood's favorite unproduced
screenplays.

Rogen workshopped the script
for several years with Theron,
Sterling, director Jonathan Levine
(*50/50*) and Hollywood star Dr. doctor Liz Hannah, the poster.
"We wanted to make a movie that
is acknowledged really as the
increasing audience edge
experience," says Rogen. Adds
Theron: "We had a whole new
administration. We felt there was
a need to address the state
that we're [currently] in."

THE SECRET HISTORY OF DR. RUTH

Sex therapist and pop culture icon Dr. Ruth Westheimer stars in a new documentary about her incredible life and career BY JESSICA DESCHOWITZ

GEORGE AND LUCY TALK TOGETHER like the birds and the bees, but there's so much more to the 90-year-old therapist. The documentary *Ask Dr. Ruth* (in theaters May 3; on Hulu June 1) sheds new light on a star who started her career as a sex therapist.

Director Sean White (*The Keeper*) chronicles the ways Westheimer transformed how Americans talk about sex through her radio and TV shows in the '80s and '90s. She famously hosted *Sexually Speaking*. But it's her take on the lesser-known parts of her life, like surviving the Holocaust after leaving her native Germany in a Kindertransport train at 10, that's a revelation.

We asked her about her reservations about delving into her painful past. "I wanted to show things that people don't know, honoring my background and my parents and my grandmother," she says during an interview at her inviting NYC apartment.

where she's lived for more than five decades. "Once I decided to do it, I knew exactly what I wanted to show. And it came out beautifully."

What follows Westheimer's Switzerland, Israel, and New York as she reflects on her unique journey from German-Jewish refugee to enduring media icon. The doc also explores how Westheimer despite her apolitical persona, has spoken out about the gay rights—including when her rise to fame came amid the AIDS crisis. "I certainly knew that I had to be outspoken, and I stood up and I counted when people did not want to talk about it," she recalls.

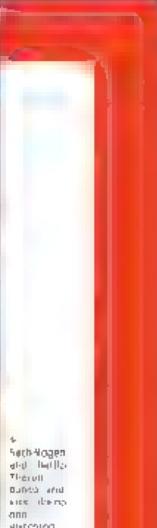
And fittingly for the perennially upbeat Westheimer, she's already thinking about Oscar prospects in the wake of the film's Sundance premiere back in January. "I hope we get a lot of awards!"

—Ruth Westheimer during an interview

That said, it was important that they didn't overlook the comedy in the making of this roundly rom-com. "Nothing's funnier if the audience doesn't connect with the characters," says Roger.

One of those unlikely points of connection: Jon? Nineties R&B group Boyz II Men, a favorite of the directing/writing team. Early on, they decided Fred and his dream girl would bond over a love of the 'End of the Road' crooners. The singers filmed a virtual cameo of Tong Shui providing the musical setting, like any self-respecting rom-com would, for the lovers' reunion as adults. "It was really amazing," Roger recalls. "So lovely, professional. They're Boyz II Men! They've been Boyz for a while. Let's be honest, they're Men now."

—Hannah their own internal affair



True Detective

With the May 10 release of *Pokémon Detective Pikachu*, EW wanted to understand the Pikachu (voiced by Ryan Reynolds) behind the magnifying glass. BY OSCAR LAWRENCE

IT TOOK A LOT OF CONVINCING to get to this moment! Not only with my right, lily-nervous editors, but with a subject who wants nothing to do with the spotlight. But here we have traveled a great distance to the Four Seasons Times City. And it's there, tucked away in a corner booth of the hotel bar, that I find the elusive Detective Pikachu—or Sheldon Van Clief-Snatcher, as he asks me to call him.

From afar, he's long been an admirer of the legendary crime solver who has closed each impossible case (as the *voynich Manuscript* and *Why Paul Rudd doesn't age* ("You're welcome, he tells me"). Now he's taking on his most personal investigation: finding his missing partner. Harry Goodman (Paul Krasner).

In Harry's absence, his son, Tim Justice Smith, has teamed up with Pikachu, both for the case and this interview, considering that Tim is one of the few humans who can understand him. But to all of our surprise, Pikachu possesses the special talent, allowing Tim to leave the two of us for an intimate chat. "Thankfully we live in a time in which listening is one's

greatest virtue," Pikachu wisely states as he sips his third cup of coffee.

As someone more accustomed to doing the interrogating, Pikachu uses Pokémon of few words, much preferring one liners. When I try to broach the status of Harry's case, he cracks, "I could kill you. But then I'd have to tell you." The self-proclaimed "beat cop" didn't always want to be a world-famous detective; he had other plans, he reveals. But there's a height requirement for Olympia Ribbon Dancing. Of who? "A...hey see already?" It was in that dark hole of depression and rejection that he stumbled upon his new dream: spending his days holed up at

home, doing nothing but watching TV. "I'm not a...erica Fletcher had some moves," he says of Angela Lansbury's character on CBS' long-running crime drama *Murder She Wrote*.

And from there, he wasn't. The next stop was the police academy, where he showed a knack for investigative work. Upon graduation, his talents were on full display on the crime-ridden streets of Flynn City. "It's gangster's paradise," Pikachu says of his hometown. Eventually he was the force's go-to detective, proving to be a one-of-a-kind Pokémon. His advice to others: "Hire a lawyer, kid?" "Just do you," he counseils.

It's clear throughout our hour-long chat that there's much more to Detective Pikachu. The season he most identifies with gives a hint about the Pokémon under the detective's cap. "I'm a winter," he reveals. "Most people go home, sit, and something more comfortable. My entire life is soft, strokable fur." Also evident as he talks is the feeling that his voice strongly resembles a certain Adam Sandler. He says with a squeak, "I don't hear it."

Edgar Ramírez, Ryan Reynolds, Krasner, and Michael Peña

+
Detective
Pikachu,
and since
you know
it's rebuilt



↑ Tim Justice Smith and his furry friend are off the case



Alexandria
Ocasio-
Cortez
celebrates
her victory

Knock Down the House

STARRING Alexandria Ocasio-Cortez

DIRECTED BY Rachel Lears

RATING PG LENGTH 1T 26 mins

REVIEW BY Leah Greenblatt @leafabate

IN A WORLD WHERE NEWS doesn't so much break as spiral out like a mad Tilt-a-Whirl, Joe Rauch's offbeat film *Knock Down the House* could easily feel as obsolete as yesterday's tweets, so much digital dust in the wind.

Somewhat, though, filmmaker Rachel Lears' *The Hand That Rocks* has managed—through hard work, skill, and some seriously good luck—to make a documentary that appears one of the most enduring movies in recent history, on radically human terms. Officially, Knock follows four progressive female candidates through the one who inevitably dominates (Alexandria Ocasio-Cortez, the blunt-breezé waitress-turned-congressional dynamo). It's a lot of fun to ride along on her wildly improbable rise, from singing mariachis and scooping out ice buckets to taking down one of the most powerful Democrats in the House. But there's inspiration if not necessarily ballot-box triumph, in the other upshots over a year earlier: a daughter determined to take back Virginia, a doctor ailing son of a gun-wielding axeman, a lifesaving treatment for lack of health insurance, and a St. Louis nurse galvanized by the Ferguson riots. You don't have to agree with her policy points (as many ADC haters have already made abundantly clear) to feel the power of the message here. If our government isn't by the people, real ordinary people—who is for it?

NOW PLAYING

Your complete guide to films in theaters this week

EX
MORE
ON EW.COM
SEE FULL
REVIEWS: EATLON.COM/REVIEWS

THE EVER-YO MOVIE STAR

SOMEONE DREW Directed by Jennifer Askin Rodriguez
Starring Gina Rodriguez, DeWanda Wise, Betsy Wolfe

The scrappy, charming *Someone* feels like a new movie breed: the female-POV dramedy in which the love story at the center is as much about friendship or the face in the mirror as it is about any man. ■

HITLER Directed by Tim Gordon
Starring Martin Sheen, Rae Regine Hall

The concept will no doubt countlessously swell, especially now, but it's still first-rate, sharp, and ripe. *Hitler*, by the way, is no return to pure black-gold tragicism.

HELLBOY Directed by Neil Marshall
Starring David Harbour, Mills, Ian McEwan

Harbour needles a fairly typical of the once-wondrous franchise, while Milla Jovovich conveys some memorable visions, but this wannabe-Deadpool can go to hell. ■

BEST SCREENINGS

SICK JIE Directed by Chris Denis
Starring Robbie Patterson, Juliette Kruecke, Niels Gammel

For most people, the first thing that comes to mind when you mention a Jerry Seinfeld movie is a sleepless night. Directed by the comic's wife, actress Jennifer Coolidge, *Sick Jie* is refreshingly touching, and also a bit outstanding. ■

HER OWN Directed by Alex Ross Patti
Starring Kristen Bell, Kate Bosworth, Dan Stevens

Perky as hell, this coming-of-age downwind special gives *Noah* a great acting showcase, but there's too much stylized script writing, and not nearly enough context. ■

SCORPION Directed by Matteo Garrone
Starring Marcella Fico, Edun da Paula

A harrowing-in-the-best way from the Italian director of *Cinema Paradiso*, starring the heartbreakin' Francesco Mazzacane, who's tutored until he has to bark out bite back. ■

INDULGE YOUR INNER CHILD

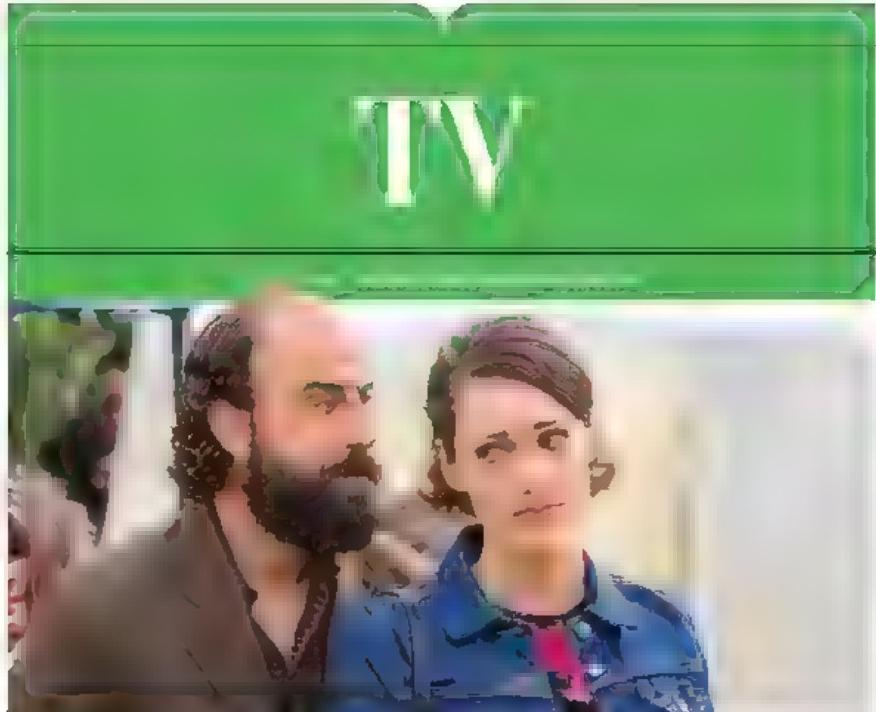
SHAZAM! Directed by David S. Goyer
Starring Zachary Levi, Mark Strong, Djimon Hounsou

A refreshingly light outing from the gloom-and-doom house of DC Comics. You've seen the villain stuff a million times before, but it's all hiz and fun to see a teen trapped in a superhero's muscle-bound body. ■

MISMO LIMA Directed by Chris Impey
Starring Kyle MacLachlan, Zooey Deschanel, Will Forte

A wacky, bouncy slice of animated whimsy, starring a fib-making moustachioed sarcophagus and a 13-year-old blind employer who agrees to help him find a friend. ■





² But see also the discussion by John Bullock, who has pointed to a number of difficulties with this interpretation.

Fleabag

D.R. II
Premieres May 17

TIME Streaming	4G WUWA Amazon Prime Video	REVIEW BY Darren French @DarrenFrench
-------------------	----------------------------------	---

HTEBOOK IS UP AND SUSPENSE AS A BOMB UNDER A Table tick-ticks, the audience snivels while characters on screen talk toward impending doom. On Bleeding, nobody needs an explosive device. In the Briscoe's season 2 premiere, absolute mailing on a restaurant are six bombs with lit fuses.

Creator-star-servant Phoebe Waller-Bridge plays the titular rake, a never-named Londoner gravitating between debaucheries. In season 1, she was a self-declared bad feminist and sex-very-positive hedonist. A year later, she's eschewing eating salad, avoiding casual

background. Her sister *Claire* (Gemma Arterton) is self-imprisoning with the saint and in the wagon with husband Martin (Brett Cullen). The siblings force congeatary with their dad (Bill Paterson) and his van fiancee, Olivia Colman, gleaming with malice. The family sits down for dinner with the too smarmy catholic priest (Sherlock's Andrew Scott) who will effuse the holly machinery of Father and Evil Stepmother.

What follows is one of 2019's best TV episodes, a one-act spiral of unrepressed hostility. Then comes the religious awakening. The fourth wall breaking Fleabag strikes up an unusual [wink to camera/friendship shout to camera] with the priest who enjoys late-night musing of life's joys.

THE JEWISH WEEK



Send to Me (Notifico): May 3; **Character:** as per [Section 100](#); **Address:** 35-00 107th Street, Brooklyn, New York 11203.



THE REC-ING CREW

A decade after the premiere of *Parks and Recreation*, some of the NBC comedy's minor but memorable characters share stories from their time in Pawnee. BY NICK ROMANO



JOAN CALLAMEZZO PLAYED BY MO COLLINS

One thing that happens when you get Mo Collins on set... and to improv. He actress says of playing the "legendary news warden": "Each [of the season 5 episode] 'Emergency Response' in which I can pass out on air forcing Ron [Nick Offerman to answer], we've called Director Dean Holland to tell Collins to keep shifting into a different position every time. Ron's like 'Get off! Get off!' It got ridiculous. What was planted? You remember? I thought, 'None of this will be usable.' Turns out all of it was. So I formulated Joan by thinking back to her days living in Minnesota, where you'd catch those crazy cable-access shows." So she never forgot what the writing director was looking for in his first audience. "I'd always still live in some green[ness] somewhere in there."



PEBB HAPLEY PLAYED BY JAY JACKSON

Pawnee's news anchorman had a plethora of TV gigs—including *Va Va Voom!* With Fred, *The Fine Word With Fred*, and his movie-review program *Light's Camera, Fred!*—Jay Jackson says there was talk of another show that never made it to air: "It was called *Making It Happen With Fred*, because we had shot some prep stuff pictures of [Fred] and stock photos." Jackson worked as a reporter for a CBS station in Los Angeles before landing the role of Fred, which led to other acting gigs, but he still occasionally helps aspiring TV anchors develop their demo reels on red carpets. All the other responses

would come out: Are you shooting something for *Parks and Rec?* Is this a skit?" he says. "Hope it's not Jay."



ETHEL BEAVERS PLAYED BY HELEN ST. CLAIR IN GILLS

In the season 6 episode "Two Fathers," Powers' in-house stenographer eulogized the mayor that former "stranger, but on the day of the shoot, 'the coffin where we cup poses to kiss my ex-lover' was empty. Slaton-Hughes recalls, "So I was just pretend, and I thought that was the end of that scene. But a couple of days later they called me and said, 'We need you very much to come in tomorrow and reshoot the scene. It's terrible because I might have done it very badly. Why would we have to reshoot a whole scene?' And they went in the next day and there was Bill Murray. Series co-creator Mike Schur and his team tried to fill the role with Arnold Schwarzenegger in season 3, but he had prior obligations guarding Captain A. For this final season, they weren't sure if Murray would be able to do it either. They explained to me that they couldn't shoot the whole scene until they knew he was available. I was thrilled." Slaton-Hughes says, "And then I got to be hugged by Bill Murray for a long, long time."



GARTH BLUNDIN PLAYED BY PAULINA OSWALD

Pawnee's staunch constitutionalist knew how to filibuster. Though only a few minutes of it made it to air, Oswald says he crunched into an eight-minute speech about comic book





AZIZ ANSARI
PLAYED BY AZIZ ANSARI
MOVIES AS PART OF FILMING THE SEASON 5 EPISODE "ARTICLE TWO." THEY DIDN'T YELL CUT AND JUST KEPT GOING. OSWALD, A LOVER OF ALL THINGS GEEK, SAYS, "IT WAS ON THE SPOT. WASN'T THINKING MUCH AT ALL—WASN'T THINKING OF DOING AN EIGHT-MINUTE MONOLOGUE

④

MONA-LISA SAPFSTEIN PLAYED BY JENNY SLATE

He Parks and Rec writers wanted to create an older woman love interest for Aziz Ansari's Tom, but we couldn't find an actor that made sense for the part and time was ticking, says Joe Manduca, a writer who also played tech-savvy Moni. She came on to show out of nowhere; it became about "What if Jean-Ralphio [Ben Schwartz] had a sister?" Very quickly we landed on, "Okay, her name's Mona-Lisa and she's just like Jean-Ralphio. Who could play this part?" And I threw out the name Jenny Slate and everyone was like, "Perfect!" I friends with her so I texted her myself and asked her if she was available next Monday per-hopeful she was.

⑤

BRANDI MXXXX PLAYED BY MARA MACKIN

Mariah knew she didn't get the role of pornstar with a heart or gold. Brandi MXXXX the "correct" way. A few days after getting good feedback at a workshop hosted by Parks and Rec casting director Dorian Frankel, Mariah learned (from an old friend she'd been "lurking" on) perying to get info about auditions) that Frankel was casting a new role. Posing as her own manager, "I made a fake email address and emailed her," says Mariah. "Oh, you met my client at this workshop, she'd be perfect for this role. You should bring her in. And she brought me in and booked it."

⑥

PLACED BY ERIN ISBISTER/SHAFER

A really weird character, really strange, not a vampire. That's

how Isbister remembers the casting notice for April Ludgate's (Aubrey Plaza) BET. But it was the producers who gave the actor the key to unlocking the enigma that was the maudite performance art enthusiast. Their last line-reading thing to me was they said he might talk a little bit like John Goodman, he recalls. And while Orin was a man of few words, Isbister says the audition side contexted him as a "pretty sizable amount of dialogue for the character." They wrote up a whole script [for] between Orin and April and they said, "He's never gonna talk this much, but we have to make sure that you really understand the essence of this guy."

⑦

CHANCE FRENKEL

PLAYED BY PAUL K. IRBY

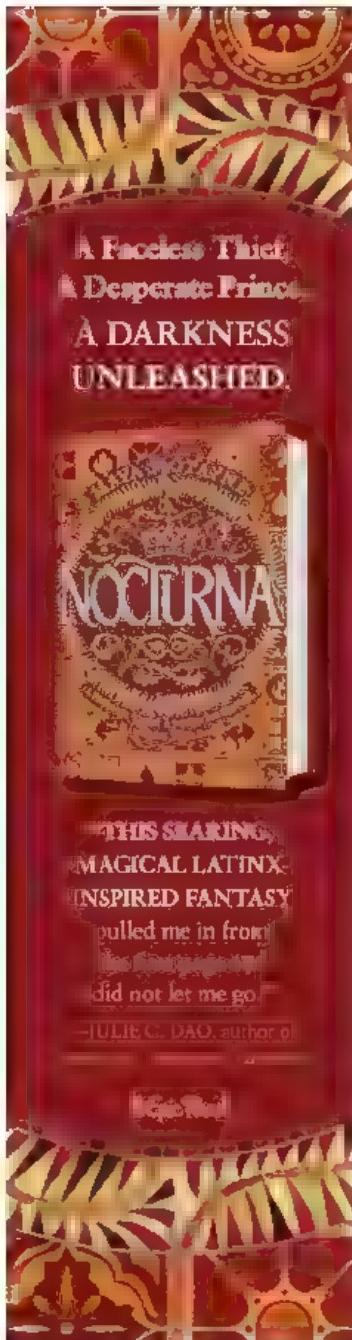
Marie started out as a nameless town-hall character who was supposed to get her mind chanting about things like ham and mayonnaise sandwiches. In the fourth season, the chanting man got a name. My agent called and said, "You have a name now but think you're Swedish," Marisa recalls. They came up with the name Chance because of the chanting. The last name was F. seem to have no idea where he came from.

⑧

BOBBY NEWPORT

PLAYED BY PAUL K. IRBY

Bobby Newport was as swell as he was clueless. He'd tell the Swingers he'd "run for the city council seat against Leslie and nearly won the election. Parks and Rec writer Mike Scully recalls Kidd's interloping into his fan keeping in character while filming a scene in the season 4 episode "The Debate." On the podium he had a yellow legal pad, and noticed on it there was a drawing of giant women & naps and the Van Halen logo. I saw it and cracked up and asked him what it was. Paul said "I think this is what the guy would be thinking while he's doing a political debate."



POP CULTURE OF MY LIFE

KATE MCKINNON

Ahead of her—and her sister Emily's—star-studded Audible audio series *Heads Will Roll* (launching May 2), the SNL star, 35, reflects on her many role models and how her childhood was just a big (oke b1 l'NETTE RICE

BY ALICE ECKER LEE

My dad would quote *Saturday Night Live's* stop-motion character solver Mr. Bill and say "Ooh nooo." He would also quote the landmarks just thought dives were American phrases people said SNL was part of the DNA of our house for sure.

GOALS

In elementary school I started doing impressions of my teachers and found that my classmates were laughing. That's the feels good, I'll try to do this for as long as I can."

UP TO DATE NG

Catherine O'Hara from her work in the Christopher Guest movies *Tracey Ullman: The Movie*, *Molly Shannon*, *Ara Gakuyan*, *Cher Oteri*, and *Will Ferrell* from SNL; I watched SNL starting at age 13; and the part at the end where everyone hugs on stage. I'd think "Oh my God, if I don't get to do that... I have to be there. That's the most fun you could ever have," think



of that every time I do it each week

STAND-UP SPECIAL RESPECT THIS POINT

I've watched Ellen DeGeneres' *Here and Now* (2007) and *30 Years Later* (2018); Jerry Seinfeld's *I'm Telling You For the Last Time*; *Last Comic Standing* (2010). I know them by heart.

BEST ADVICE

Lorne Michaels taught me to refuse everything with a little bit of joy and heart,

BESTNIGHT STRETCHES (1) AND (2)

Playing Hillary Clinton [after the 2016 election at the piano] was a high-impact moment for everyone, no matter which way you voted. It was a big week for our country. I was so worried about messing up the piano, that was really off. I was thinking about it's historically been a problem if you have ever been to any of my childhood piano recitals.



Warrior

DATE Friday, May 1, 9 p.m.

NETWORK Cinemax

REVIEWER Darren Franich (@DarrenFranich)

CAN ONE GOOD CHARACTER MAKE A BLOW

On Cinemax's flip-kick serial, Jason Tobin plays Young Jun, a crimelord princeling in 1878 San Francisco. He's a ravenous bordin' who Swiss-cheeses enemies with twin daggers. Tobin, great forever ago in Austin, Tex.'s *Better Luck Tomorrow*, gives this nonreal charisma—and melancholy. He's a Chinese man who's never been to China, a G.I. known native the wrong color for his fellow Americans. "I don't belong anywhere," he says, sadly right before he falls in love with a prostitute, right before his white shirt splatters red with somebody else's blood.

Young Jun represents the bold new possibilities of this period piece which blends the fascinating history of the life of Bruce Lee (whose daughter Shannon Lee is an executive producer alongside Liu) and all the sexy violence that premium cable allows. There is somber talk about fair labor practices, immigrant issues, the sorrowful legacy of the Transcontinental Railroad, and every social malady preludes another choreographed fight.

The possibility of a weekly fight scene with *The Hard's* Jon Turturro could make this show a Friday-night success, but the freshman drama is hit-or-miss so far. It's the Rockstar Games version of history dudes pandering America's inside whorehouses between kung-fu sessions. There are so many Irish people, and they are so buring. You have to watch the May 3 episode, though, a breakaway trip to a Nevada saloon. Kung-fu action + romances. Romance blooers across cultures. And some outlaw cowboys show up. It's not good history, but it's bloody okay. ■

Andrew Koji looks like a roach



EVERYTHING SHE TELLS YOU IS A LIE

EVERYTHING
SHE TELLS YOU
IS A LIE

SCOTT WESTERFELD

HOTORI

bestselling author of UGLIES



3 QUESTIONS FOR

LADY CARMICHAEL

Best known as *Lady Edith* on *Downton Abbey*, the actress, 32, goes further into the past in *Blitz's* Philippa Gregory-inspired *The Spanish Princess*, debuting May 5 at 8 p.m. **BY MAUREEN FENSTER**

1

Were you already fans of Philippa Gregory's books? "I'd seen the previous series [based on her *The Cousins' War* novels]. I love her perspective, looking at history from a different point of view, telling it from these female voices."

2

What fascinates you about your character, Lady Margaret Pole? She had such a varied experience of being a royal. She was devastated to lose her inheritance married off to someone and having that family. That becomes the most important thing: to keep her family safe.

3

She and Edith are both long-suffering members of their families. What drives you to this? Poor Edith, now it's going to be poor Lady Pole. I don't condone him for the stories we chose because we're struggling to tell the story. It helps us, but it's also editors; it's watch people suffer or when things are painful.

Interact with
us on
Ellen's
Facebook
page



The Devil Wears Tube Socks

After being canceled by Fox and resurrected by Netflix, *Lucifer* heads into new—more casual—territory for season 4 (launching May 8)

BY CHANCELLOR BEARD

THE DEVIL'S WORK IS never done. Cancelled by Fox, *Lucifer* lives on, thanks to Netflix. The team behind the fantasy cop drama is promising a biblical shift in season 4 as Tom Ellis' titular deviating fallen angel judges his devilish side, motivated by one biblically significant woman: Eve (Inbar Lavi). You know,

of Adam and Eve,

"A lot of this season

is about the Jekyll and

Hyde of Lucifer," Ellis

says of this 10-episode

offering, which kicks

up in the wake of Dat

Chloe Deckers (Lauren

German) finally realizing

that Lucifer is actually

Satan. Further complicating matters: Eve

abandons heaven to

find the bad boy she fell

in love with years ago,

which forces Lucifer to

question if he's really

the monstrous devil or

the good man Chloe was

helping him beat up

his brother. He's going to

tilt more toward the

devilish side for a good

portion of our season,"

says co-showrunner

Ike Henderson.

"It's a gay romantic

fest of Eve and Lucifer

but "I wouldn't say he's the most comfortable person in the relationship," says Ellis, who teases there's more to the hot Netflix-and-chill scene (pictured above) than they appear. "That image ties in with some thing that Lucifer is trying to achieve by not being himself!"

And as Lucifer finds himself...well, himself than ever before, "We focus more on the serialized mythology than the procedural aspects," he season says. C's shows inner Idy Madovich: "And we have pushed things a bit: we see Tom's naked bum quite a bit and there's a fair more violence or at least the Lucifer side of things." Hell yeah!



ellen
german
as chloe

"Darth Vader™ Laser-Etched Glass Sculpture"



OFFICIALLY
LICENSED
Limited edition!

Optically pure solid glass block

Over 1,000,000 laser points
create exceptional detail

Sturdy, full-color display base

Hand-numbered with
Certificate of Authenticity

Full money-back guarantee



Go face to face with the Dark Side.

DARTH VADER™

Due to feel the power of the Dark Side with an out-of-this-world, solid-glass collector's tribute inspired by iconic Star Wars villain, Darth Vader!

Incredibly crafted with over 1,000,000 precisely targeted lasers, Darth Vader's menacing image is etched into a block of optically pure glass. The result? An amazingly detailed, three-dimensional image of the Dark Lord that can be viewed from ALL sides.

Not sold in any galaxy, the "Darth Vader Laser-Etched Glass Sculpture" is available ONLY from Hamilton.

Reserve yours now for just three payments of \$33.33 with only your first installment due prior to shipment. Limited to only 95 production days, demand will be high. Face your destiny and reserve yours today!

©2019 H.C. All Rights Reserved. © & ™ Lucasfilm Ltd.

HAMILTON COLLECTION

The Hamilton Collection

800-544-4444 • For The Arts • Dept. SW100 • www.HamiltonCollection.com

Send No Money Now!

YES Please accept my order for the "Darth Vader Laser-Etched Glass Sculpture" collectible as described in this announcement.

Add \$10.00 for shipping and handling and sales tax. See HamiltonCollection.com.
All orders are shipped within 10 business days. Satisfaction guaranteed. Returns accepted.

For fast, easy ordering:

Call toll-free 1-800-544-4444, Ext. 1000 or visit our website at www.HamiltonCollection.com.

Like us on



Name _____

(please print clearly)

Address _____

City _____

State _____ Zip _____

E-mail address _____

Signature _____

09-07445-001-E06301



TOP: LEIGHTON MEESTER AND ADAM BRODY; BOTTOM: LEIGHTON MEESTER AND HUSBAND ADAM BRODY

SINGLED OUT

Leighton Meester, 33, and husband Adam Brody, 39, team up to play boxes in the season finale of ABC's *Single Parents* (May 8 at 9:30 p.m.) BY MAUREEN LEE-CHENNAU

WHEN LEIGHTON MEESTER suggested that her husband, Adam Brody, guest on her sitcom she didn't envision him as Derek, the long-discussed but never-seen father of her character's son. "Definitely was like, 'He could play a potential fun character at any point,'" she says. "I didn't anticipate him for Angie's ex."

Brody will appear in the season 1 finale of *Single Parents* as a current-day Derek working in food service as well as in flashbacks to a time when he was a wannabe rock star with Angie as his groupie. "We filmed on Sunset Boulevard at night, and... well, like, 'Man, we really are this metal couple,' Meester recalls.

Up to this point, Derek has been "kind of this mysterious character," Meester says. This mystery, this legend, more than a human being," which makes his current life "a very funny reveal." But don't expect Brody to be a permanent addition: "I don't know that Angie has

in her to want to make it work with him," Meester admits. "He—well, I've never met him, and what she's had is the sense of rage and resentment toward him. Not that she imitated art in any way while filming. "That would be an awesome way to do couples therapy," Meester says with a laugh. "But just being around Adam and being oh, set with him, it's fun. It's uncomfortable. He's really funny, and I enjoy everything I do with him. Working with him is just the icing on the cake."

Check out the best scenes of EW for tons more TV trade secrets.



PHOTOGRAPH BY JEFF PITT / ABC

IN THIS ISSUE

IN FOCUS

BY ENTERTAINMENT WEEKLY

73RD ANNUAL

TONY AWARDS

JAMES CORDEN HOSTS THE TONY AWARDS®

On June 8, the best of theater, film, TV, and music come together to celebrate Broadway at the 2016 Tony Awards, live on CBS.

TonyAwards.com

ORIGINAL SERIES

COUCH SURFING

DANIEL RADCLIFFE
LOOKS BACK ON HIS MOST MEMORABLE ROLES



WATCH NOW
THREE EPISODES
EVERY THIS SATURDAY
CODE TO WATCH

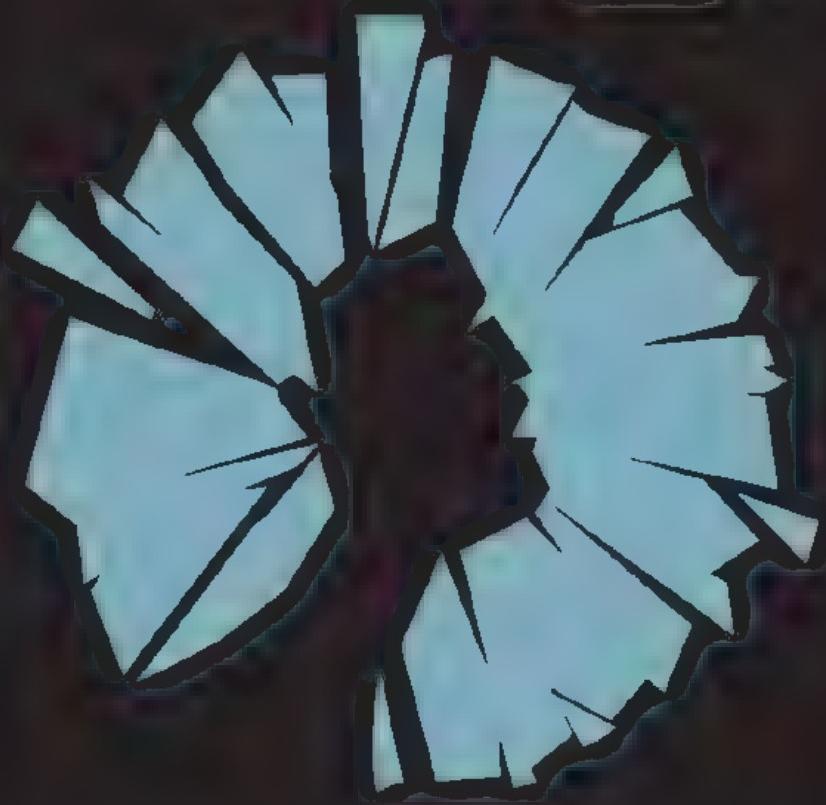


STREAMING NOW



fubo tv XUMO chromecast ROKU amazon PLUTO TV

PEOPLETV is a registered trademark of TI Gotham Inc., a wholly owned subsidiary of Meredith Corporation



**IF SOMEONE BREAKS
INTO YOUR HOUSE
CALL THE POLICE**



If your house
is on fire

Call 911

If your teen has
a drug problem

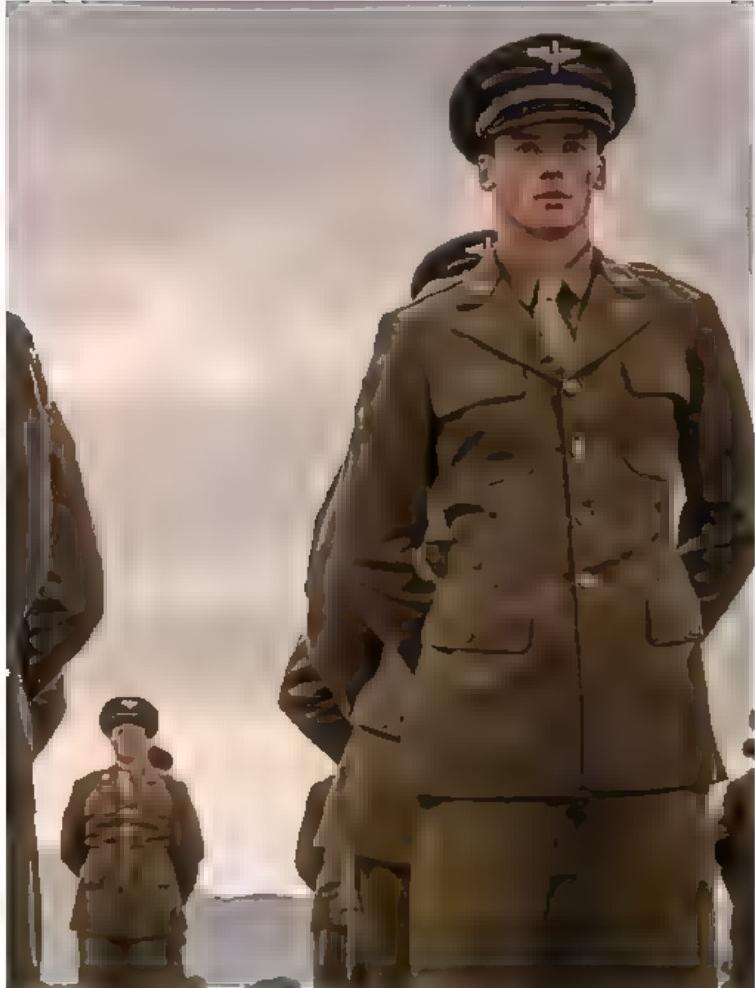
Call 1-800-DRUGFREE

P Partnership[®]
for Drug-Free Kids

Where families find answers



GRE



TV

Sept. Heller's
classic comes
to the small
screen with the
powerhouse
ensemble

George Clooney
Kyle Chandler
and **Christopher**
Abbott

BY SAMANTHA HIGHFILL
@SAMHIGHFILL

AT CATCH

G

GEORGE CLOONEY HAD A THEORY. "THERE IS never a bad time to talk about the insanity of war." That's why he said yes to Hulu's *Catch-22* remake (premiering May 17) despite his original reaction to the deal, which was "F--- no. I wouldn't touch it with a 10-foot pole." Clooney's wariness stemmed from several factors, not least of which was *Catch-22*'s legacy: Joseph Heller's 1961 novel, which follows John Yossarian, a young bombardier in World War II, is regarded as a classic and was memorably adapted for the big screen by Mike Nichols (*Working Girl*, *The Binker*) in 1970 with stars Alan Arkin and Martin Balsam. And even for those not familiar with the book or film, odds are they know the phrase itself, which entered the lexicon after its publication.

A *catch-22* is, essentially, an endless, insatiable loop. For Yossarian, it means he's trapped in a war. "The *catch-22* is that the only way you can get out of the military is if you're crazy, but...you know enough to say you're crazy, then you're not crazy," Clooney explains. That's the central idea of Heller's extremely complicated story, which jumps between various character perspectives. "It's a dense, kaleidoscopic novel that does not follow any particular linear shape or structure," executive producer Luke Davies says. Which is precisely why it took Davies and his co-writer David Michôd nine months to complete even just the outline for the story, which they,

initially decided would work best in the format of a six-episode miniseries.

By the time Clooney read the scripts, he couldn't turn the project away. "They did such a beautiful job," says the 57-year-old actor/director/producer. "So we thought, 'Well, s---, I guess we're going to be doing *Catch-22* now.'" Clooney and his producing partner Grant Heslov—who each directed two episodes, as did Eleni Kuras—then set out to discover their Yossarian and found him in Christopher Abbott, best known for

his work on HBO's *Girls*. "I didn't know him when he came in to read, and he just blew us away," Clooney says. "He can break your heart and he can do comedy. That's rare."

Abbott has to flex both muscles as *Cosar*ian, a sane man in a world of people who are either insane or not paying attention. "It's the tail end of the war and he's noticing that they're sending guys out on these missions, and all he's saying is 'Why?'" Abbott says. Yossarian asks that question many times throughout the series as his mission





From left: Kyle
Yossarian (George
Clooney); Catch-22
about a year
ago; Clooney

count—the very thing he must complete in order to go home—keeps rising. He wants to tell his dad he's returning and will be home in May—but it's a 13-year-old Catch-22 narrative. He feels very alone. He doesn't understand how his friends are so willing to give their life over to something that he thinks is essentially *mad*.

But this isn't a commentary on war. It's a "commentary on the bureaucracy of war." And in Yossarian's case, his enemies aren't the German soldiers he's bombing, but rather the people preventing him from going home. For much of the series, that's Colonel Cathcart, the man responsible for raising Yossarian's mission count and time again.

Clooney himself was originally set to play Cathcart, but as a producer and a director, he had enough on his plate. That's when Clooney thought of Kyle Chandler, with whom he'd worked on 2010 Oscar winner *Arcadia*. "The thing about Kyle is there's never a moment where he's in a corner that you don't achieve him," Clooney says. "And we never seem to do anything else with him." In this role, Chandler arrives behind the heartwarming, sincerely wild: what at once delivered Catch-

22's epic, locker-room pen talk in Paddy's Pub nights for a man who is anything but a mentor. Yossarian's "Cathcart is representing everything that is absolutely insane about the situation at hand," Chandler, 53, says. "This war hurts people, and I think he just went mad." And if Cathcart isn't the one risking Yossarian's life, it's Lieutenant Scheisskopf—a smaller role that Clooney felt he could tackle—who's upping the mission count. And above him, there's General Dredle (Peter Guinness). As Clooney puts it, "It's all downhill." And for Yossarian, that means his nightmare has no end.

But Heller's novel isn't revered simply for the tragedy. Its tale is also an extremely satirical look at the absurdity of war. All of which is to say: It's funny. It's really, really funny. "There is one insanely ridiculous

scene where Tralf Cliffs to drop his pants, I want to see his balls," Clooney says. "That's not something I've ever seen in a book before." Furthermore, Chandler recalls reading an introduction to the book written by former Uganda terrorist Ami Webb. "He was in Vietnam and there was a unit in a battle and he hears one of his buddies laughing his ass off in a foxhole across the way," Chandler says. "And he was reading *Catch-22*. It's a very serious issue that allows for great humor." It's that mix of comedy and truly dark drama that makes *Catch-22* stand out. But is such comedy still boyish to the lung, as far as 100-year-olds concerned? "It all rests on whether or not you root for a guy who's a coward, like who does a lot of crappy things," Clooney says of Yossarian's fight to escape the war. "I believe because of Clooney, you do."



[CATCH-22] IS A HARD BOOK TO ADAPT. I THINK THIS IS THE BEST VERSION OF WHAT IT COULD BE. IT WAS TRULY ONE OF THE BEST THINGS I'VE READ IN A LONG TIME."

MARK FERGUSON

What to Watch

A handy guide to save your daily TV dilemma*

WATCH IT LATER

Everyone will be talking about it tomorrow

The Show Must Go On: *The Queen + Adam Lambert Story*

As the day's late-night frequency thins, we're featuring *Freud*, *Ciara*, *Mercury* and our some-miracle someone came along with the voca... ange and a few persons required to take care of the month of Queen. Fortunately, there's a special one-off *Adam Lambert's Story* following *Mercury*. It's a look at the life of Queen's lead singer Adam Lambert's rise on American Idol and the evolution of their controversial powerballad "Bohemian Rhapsody." It's a bit overlong and not particularly riveting, but it's a breezy hour with a heartwarming pro-LGBTQ message. **B+** *Queen + Adam Lambert Story*



The Young and the Restless

CHI-LET LOCAL LISTINGS
Following a week of shows about Neil Winter's death, this episode pays tribute to the man who played him. Knottoff St. John, who died in February, played Mac, the son of Carol and Neil Winter, and more of St. John's TV family returns to share memories and unforgettable moments.

Nature: American Spring Live

CHI-LET LOCAL LISTINGS
From California's Sequoia National Park to the Florida Everglades, observe nature's annual rebirth as it happens in 20-plus locations across the country in this three-day event.

Season Premiere: *The 100*

8:00PM | THE CW
Some of the surviving prisoners of the Jaha's Colony now have a mysterious new planet to hopefully inhabitate that destructive Earthly episode in the season 5 finale against Clarke. What will they do facing the repercussions of their actions? **C** *The 100*



MAY 1



Genre: *TV* Best Room Wins

9:00PM | ABC
Linda Lavin has had the motto of this new home-makeover show hosted by Traphane Spaces in mind. Gamblers Carter that puts two different designers who have different styles with each other. After a strong multimillion-dollar improvement homes! In the debut, the show's first ever, Linda's spreads the design's edge. She's pushed her own work well margin like any good makeover there is drama along the way. Not enough wallpaper for intruding homeowners? **D** *Rooms* **ABC**

BINGE IT!

Devour it all at once

The Act

SATURDAY | 9:00P
If you want to feel sick to your stomach (and she's a commitment in right), plenty of episodes—also in the true or not phenomenon before its May finale. Based on a Buzzfeed article by Michelle Branch, who created the show, *The Act* tells the story of mother and daughter Dee Dee and Gypsy Rose Blanchard. Gypsy is very ill—as is constantly humored by her mother—but she's not dead; Gypsy might not actually be sick at all, providing performances from Paulette (a queen) and Joey King pair mommy issues with musical acts that follow. Her shows should take a note from it's one hell of a *Mamma Dearest* job. **B-** *The Act*



MORE AWARDS, OKURRR?

After a difficult and violent year, it's time for the awards ceremony to roll around. And we think it's time for a "B" list. See who is here and who is there, including Mariah Carey, Bruno Mars, and more.



MONDAY, MAY 2

EMERGENCY CROSSOVER

Grey's Anatomy and *Station 19*

A massive blaze sends Fire Chief Ripley (Brett Tucker) to Grey Sloan Memorial in the first part of the crossover directed by *Grey's* Joss Whedon (Dr. Jackson Avery) and featuring appearances by *Station's* Ortiz, Jason George, and Ben Robins. In the second-hour crossover continues with the station team in *Station* of anxiety as their buddy faces an uncertain future. The crossover was particularly thrilling for returning director Whedon, who got to show off his mad skills. "I bullet-ed out the crane for a doo-ah shot that carried our awards, each operator into the hospital and [through] an entire scene in one take," he says proudly. Talk about a smooth operator.



Tuca & Bertie

NETFLIX • 10 EPISODES

It's fitting that Netflix's adult animated comedy *Tuca & Bertie* (debuts May 3) comes after *Broad City* concluded. *Broad City* was the first time I felt fully represented by a TV show, so it's a huge influence says *Tuca & Bertie* creator Lisa Hanawalt. But while *Broad City* centered on just neediness, *Tuca & Bertie* follows Ilene Ozer's journey through their 30s. Tuca (Tiffany Haddish) is a carefree toucan living next door to her anxious, hidden songbird bestie Bertie (Ali Wong) as the two navigate adulthood. "If you don't have yours together by a certain age, you start to feel like you're behind," *Broad City*'s Abby told me. "And that's something I wanted to tap into. Who couldn't relate to that?"

TUESDAY, MAY 3



TRADE CHAMPS

Long before he was the super natural, Jack Osbourne is getting out his dreams as cohost and EP of this series in the latest episode, he and paranormal researcher Kotra Woldman investigate a real-life "haunting" of the Opera in McConnelsville, Ohio, where a deeper mystery is brewing in the local opera house basement. Teases West: Men. That's where Osbourne was targeted. "I was totally fine, awake, and alert at one point and then I went like, 'I was drugged,' he says. "Every ounce of energy I felt like it was drained out of me. whatever happened was incredibly strange."



WEDNESDAY, MAY 4

Party, Wine & Romance

• 10 PM • HALLMARK

Is that a wine bottle being uncorked that hear? In this movie Isabella commutes in a Paris wine compendium. Her adult grape woes is more than just a business, thanks to the hand some varietals.

Saturday Night Live
MONDAY, MAY 7
Host Adam Sandler
Musical guest Shawn Mendes. Nuff said.

THURSDAY, MAY 5

Scars & Smiles

• 10 PM • COUGAR TOWN

In this search for the next great Napoleon sold baked good, Buddy Valastro and his team shock our brains, studied chocolate, ate a Southern staple, and a Hungarian delicacy. But in trying to mass produce these desserts, the bakers discover hat size matters. Um duh!

A GOOD AND CRAZY CAUSE

The Disappearance of Susan Cox Powell

• 10 PM • NBC

Susan Powell, 28, vanished in winter 2008. Two years later, her husband, Josh, who had a strange alibi for the time of her death, killed their two young sons and then himself. This two-night in-depth investigation examines the rocky marriage as well as unsolved videotapes of Susan's father-in-law, which reveal his sexual obsession with her. Stay tuned for a shocking theory about her disappearance.

What to Watch

ABC-SON FINALES

Length: 1 hr. ABC
When: 9 p.m. Sunday, May 18
Where: ABC.com, ABC-TV
Cost: It's free to watch
at their official website.



THE GOLDBERGS
8 p.m.



SENIOR YEAR
8:30 p.m.



MODERN FAMILY
9 p.m.



SINGLE PARENTS
9:30 p.m.

WATCH IT LIVE!

Everyone will
be talking about
it tomorrow



MAY 6

Series Finale **Shadowhunters**

9:30 p.m. FREEFORM
Mary (Katherine McNamara) makes a big sacrifice after Jonathan's reign of terror starts, while Alec struggles to help Magnus. And yes, those are wedding bells you hear. Just... tell me it's fake!



AFC

The Bachelor of man-of-the-year host hosts a 2-hour rebirth special, who reunites for a special tribute. The Biggest Bachelor/ette Reunion in Bachelor History Ever to celebrate the franchise's 15 seasons. "It's a trip down memory lane," says host Chris Harrison. "They all have a special place now, near."

MAY 7

Series Finale **Toxicanas**

10 p.m. FREEFORM
"San Antonio is a big, little city," says star Alyssa Diaz, actress and star of this new 10-episode series. Everybody knows everyone, especially if you're Mexican. At its core, the show feels like a *Madame Web* spin-off in my Real Housewives garb. Where the difference (aside from the intense yet use of Spanish) and English) is in the exploration of fluid culture. Dynamics between Mexican and Southern Texas and on-the-nose focus on pressing social tensions from green cards to domestic violence to the roots of "traditional" and "modern" Mexican women. 

MAY 8

Series Finale **Empire**

10 p.m. FOX
Season 5 has been a roller coaster on scratch and off, and that continues with the "emotional" conclusion. The finale features Andre (Trai Byers) changing his life while a confrontation between Lucious (Terrence Howard) and Cookie (Taraji P. Henson) could end their marriage (and her oxytocin). And we still have that mystery our flash-forward deals to solve. "We finally learn who's in the coffin, and it sends shock waves through the Lyon clan that will reverberate through next season and beyond," teases showrunner Brett Ratner. "Have your handkerchiefs ready. You will need them."



BINGE

Devour
it all at once

EMPIRE | **MONDAY, MAY 18**

Ray Donovan

9 p.m. SHOWTIME

Wrapping its sixth season earlier this year, this Showtime series about a fixer for the rich and famous "consistently hits the mark," says *Whiskey Cavalier*'s Josh Hopkins. Despite lots of changes (including actors, storylines moving from L.A. to New York), the show "has managed to reinvent itself while keeping the same level of gritty drama and wit-at-you humor." With a cast that includes Liev Schreiber and Jon Voight, it's Dash Mihok and Graham Rogers who Hopkins loves "to watch the most." Deeh's depiction of Banchy is all about frightening hilarity and heartbreak. Mihok can turn an intense scene on its ear with one silly look. No hugging required.



Get the latest reviews, news, and more from EW.COM. Visit us online at ew.com or download the EW.COM app for iPhone and iPad.

66

DON

THE SIMPSONS

AU JOUR The Simpson's character we'd seen in "Marge vs. the Monorail," in which Marge opens a New Age store and sells a line of soap-like products after hitting crystals seems to be helping Bart raise his grades.

**MAY 9**

THIS IS US... GIVING YOU A QUOTE-STARVED HIT

Superstore

8 p.m.

The Cloud 9 employees find themselves in the middle of a social media war after their photo of a mess at their store goes viral. Amy (America Ferrera) and Jonah (Ben Feldman) try to use it to their favor but Dina (Lauren Ash) won't stop until she finds the anonymous tweeter. Enter corporate HR rep Lorraine (played by This Is Us' Chrissy Metz). "We're trained to see people change," says executive director Julie (a Spitzer). Even though Lorraine is a fairly standard business character, her unrelenting sadness in this heightened atmosphere gives us some of the funniest moments in the episode. Especially since she still has a bit of a grudge against the store's owner for rejecting some of her more extreme ideas. Ah, so this is what it's like. Pearson is dead in that *This Is Never*!

**MAY 10****Season Premiere****Sneaky Pete**

AMC 9 p.m., **PREMIERE** As Marcus, or "Pete" (Giovanni Ribisi), returns to the season 3 dives right into the drama surrounding with a morally crack-boom bang and a shadow jaw-wid Julie (Main Freeman). As per usual, Pete's got it's practically unrecognizable—the once unfixable is now by himself hard-to-swallow truths torped. One can only imagine the can-catastrophe thoughts of old flame his ex-wife, *Julie* [Julie]. Pete makes good on his circular nickname after an arrest. But with the real Pete (Ethan Embry) out of prison, is that Marcus's bigger problem or his genuine fear of losing his family? BY JULIA VILLEGAS

MAY 11**Stuart Little
Restaurant Impossible**

FOOD NETWORK In Arizona, chef Rubin Invictus tries to rescue Copper Steer Steakhouse. What started as a team for the owners has turned into a night mode losing money (much after lunch). Sounds like he's got his hands-and-stomach—"full."

**MAY 12****Season Finale****Deep**

AMC 9 p.m. Halt and Catch Fire, which is winding down its Emmy-nominated series, is not to mention the prequel to the most buzzed-about Sci-Fi. Julie (Julia Ormond) whole opposition includes immigrant Jonah (Timothy Simons). EP David Mandel describes the finale as "happy," "sad," and "epic," while Simons reassures there won't be some super sentimental send-off for these mainstays: "we probably fit into that thing of. This really made me laugh. I loved spending time with all those people. And holy... they are the worst group of people I've ever seen."

WE CAN'T STOP TALKING ABOUT3%
STREAMING: NETFLIX

Another series about twenty-somethings rebelling against a so-truly-run-by-Machiavellian-adults-on-the-most-unsound-breaking-principle-newspaper-in-the-Brazilian-slums—it is a uniquely refreshing remedy to the cliché. Think *The Hunger Games* meets *The Maze Runner* with a dash of *Lord of the Flies*—but less depressing, more unpredictable. Set in a dystopian future, 20-year-olds annually apply for "The Process," a competition of physical and psychological challenges that whittles the group down to just 3 percent, those of whom earn the chance to live in the elite utopia "Offshore." With no short seasons (a third is coming), it's also a cushy way to help conquer your crippling fear of subtitles. —AFTON WILSON



BY AFTON WILSON FOR EW.COM
PHOTOGRAPH BY STEPHEN R. BLOOM/NETFLIX

Music



Pink

TITLE
Hurts 2B Human

LABEL
RCA

GENRE
Pop

REVIEW BY
Maura Johnston @maura



NEXT YEAR MARKS THE 10TH ANNIVERSARY OF PINK'S crash-landing into pop. Since then, she's become one of music's most beloved real talkers, blending ripped-from-the-journals lyrics with radio-ready beats and high-flying arena antics. Sonically, she's a shape-shifter, applying her strong rasp to confinements spilling

rallying cries ("Don't Let Me Get Me," "I'm Not Perfect"), kiss-off anthems ("U + What," "U + Ur Hand"), and sumptuous ballads ("Who Knew," "Try"). But the through-line in all of Pink's material has been her willingness to pierce the veil of celebrity with lyrics that ask about her low points, arguing with L.A. Reid over her career direction, dealing with the fallout from her parents' divorce, agitated over an elected leader's doublepeak.

Hurts 2B Human, her eighth album, implies a misery-fest. But Pink is far sadder than that. Instead she melds the pugilistic spirit that made her greatest hits stuck with ideas borrowed from all over 2014's pop

THE 21 WORD REV SW



MINAJ, DRAKE, TRAVIS SCOTT, "Power Is Power" A dance of Maroon 5-inspired sing-along with distorted

NOTEWORTHY

- **A Shout for Them** The Jonas Brothers will release their new album, *Lines, Vines and Trying Times*, on June 1.
- **Slowhand on the Road** Eric Clapton announced a tour leading up to his Crossroads Guitar Festival

map. *Hilets*' stylistic breadth, latheo from song to song by Pink's world-weariness, optimistic outlook, makes it an enjoyable, and at times, relatable—pop album from one of the UK pop boom's veterans.

The most intriguing moments come when Pink flips the country-crossover idea, that artists like Maren Morris and Kacey Musgraves have been employing to their benefit over the past year, while they perpetuate cut-and-sew from country's confines into pop's more lady-friendly arena. Pink takes a few risks on trips up *Hilets*, showing how it's done in 10 years and sounds how we can play in Nashville's more honky tonks. "Love Me Anyway," her duet with Chris Stapleton, pairs Pink's raw-hewn voice with a sweetly forlorn slide guitar, a contrast that pacifies a wailow even before Stapleton's bluesy tenor cuts in. But his singing would probably ruin more of its punch—if it'd sit on the song's sexton while *Hilets* was his solo career, he'd already have been back in the North. His two engage in the song's extended outro.

In "The Last Song on Your Lips," a tour de force collaboration with her longtime creative partner Billy Shaw, Pink's voice cracks on the chorus as the dreams of rekindling the old days ("90 Days" meant while might be one of the album's turning songs she's ever recorded). A duet with the singer-songwriter Maren, it's urgent and desperate, as if it happens elegy for a doomed relationship. It again uses a bleak background of piano and distant, robot-sounding vocals—this is *Hilets*, after all, the same way that *Hilets* classifies them. On the album, it's in between "My Apple," a

the title track, a duet with Gen Z poet laureate Kaitlyn that celebrates love through a new way of bringing people closer together.

As with most Pink albums, the song-to-song shifts result in some misfires ("Hello" lets Pink jump, jive, and wail her mission statement, "Don't Try to Hustle Me") over electro-swing that veers between stripped-down vantees and blowout whoop-whoop-assisted choruses. "Courage" shuffles bright like a diamond with a swinging from the chandelier—which is to say that it was rewritten by Shaw making it the most traditional numbers about having "the courage to change" an almost too-easy punchline, even with Pink's nervy vocal. Similarly, "Hey Why" Miss You in Sometime" is a mesh of cultural references and vocal processing.

But just like you are used to the solid guitars that jettisoned *Hilets* into the groove-heavy "We Could Have It All" and "Hurry" in which a hometown hook provides the fulcrum for a jolting therapy-session breakthrough—a new Pink flip of the sagged deal. That's how Pink has maintained her sky-the-limit outlook over the years, while she kicked off her career with the help of music—denying her artistic commitment to letting herself exist outside normal want and a one-lip for having in a pop's highest echelons for nearly two decades. B

THIS ALBUM CONTAINS THE FOLLOWING:

ES BURGERSWING

GPC SIMPLICITY/CHOCOLATE

D DYSTOPIA

CC CANNIBALIZATION



Cage the Elephant

TITLE *Social Cues*

LABEL RCA

GENRE Rock

REVIEW BY Alex Suckland
@alexysuckland

► DESPAIR IS NOT A pre requisite for rock art, but it does make for one hell of a launching pad. On the term's latest offering, fifth album, *Social Cues*, lead vocalist Matt Shultz uses his recent divorce and its melancholic aftermath as devastating effect. "Sun went down/Over Pompeii/On both sides the vow was broken," he sings over the springing guitars of "Genetics." To Lucifer," a song that evinces a flip on which it seems the cheater wife realizes her marriage was over on the gut-busting charge of "House of Glass." He enters an endless spiral. "Climb into my corner/My self-inflicted coma." While the down-tuned piano lounge of "Goodbye" has Shultz coming to terms with his age, "You know there's life in the end" in the passaggio, it's all right, avoidable—the guitar-picking lobby. "Love is in my way" has him in a bit of a swoon; it's "I can see the sun rising/Breaking through the skyline—until the warmth it brings." The group does take a brief respite from somber wreckage with the Bob Marley-style reggae of "Night Running," but the album's raw edge, raw piano work, its urgent energy make *Cage the Elephant* sound more passionate than ever. ▲

drama and due for Snow references. Neither the old nor new gods can save something this ridiculous. C+ AS



Why K-pop Girl Groups Are Finally Getting Their Due

Moreover, B.S. A record number of female-led Korean acts are heading to the States in 2019. BY GAIL YEE LEE

K-POP VELVET BROKE HOW TO WORK on American crowd. The band kicked off their first Stateside tour earlier this year in Pasadena, where we could hardly make out the music over the jeering teens. hats just a taste of how in-demand female K-pop artists are right now in the U.S. This year, a record five acts have scheduled headlining tours here, including Oh My Girl, Red Velvet, Sunmi and Tiffany Young. There's also Blackpink, which recently became the first all-female group to play Coachella.

The trend isn't a new chapter in Korean pop music. It's been three years since a girl group toured the States, following Apink in '16. But there have been a few more all-female tours dating back to 2010, but

you can count the total on your fingers. Reasons for North American apathy are generally allocated to men even though female acts such as Wonder Girls, the first K-pop group to chart in the top 100 in 2009, helped lay the groundwork for the Korean music crossover.

Girls Generation was one of the rare girl groups to target the market earlier in the decade, making their debut on the *ate Show With David Letterman* in 2012. One member, Tiffany Young, recently finished a solo American tour. though Girls Generation, also known by their nickname the Nation's Gir Group, performed alongside seven labelmates at a 2017 show in New York City. It's odd that they never scheduled a tour on their own. "I was always

just taking it day by day, not like you see on TV. I didn't see the whole structure or what we were doing," Young says. "I've had the chance to stop back [and say], 'Why haven't we toured in this generation?'"

Previously, Stateside performances by K-pop women have been restricted to events like KCON, the annual Korean pop

culture festival. "We've had a lot of girl groups who have their first performances in America here," says Winnie Galvadones, KCON's senior relations and programming manager. In addition, the events approach to lineups were "less performative in the beginning where it was assumed that men liked girl groups while women liked boy groups." Although shows for festivals like these still draw toward men, KCON has improved over time; the last date of the 10-day event in Los Angeles had five male and female acts each.

Red velvet became the first girl group to work with Subculture, one of the biggest K-pop tour promoters, and their RedVelvet tour has already proved that girl groups can be successful in America. The festival sold out instantly, something Subculture's president Derek Lee notes was unheard of several years ago. However, Lee adds, "we've seen how the successful tour will affect the viability of girl groups at large." To this point, it's been male-dominated with Big Bang and even Psy, Lee says. But with Blackpink at Coachella, think that's maybe going to change soon—in terms of girl groups being marketable in America.

"It's not just about one artist or one group," adds Young. "I think we were born and raised in America. If everybody coming together, representation is very important to me. I identified with a K-pop artist when I was a young girl. Now there are bilingual, trilingual K-pop artists. We can represent Asian artists in general and Asian females."

▼ Red velvet completed their first U.S. tour in February



MARINA IS STILL SHINING

The 33-year-old Welsh artist on how personal turmoil led to her pop gem of a double album, *Love + Fear* BY JOET HOLT

WANTED THE BEATS TO BE REALLY DARK says Marina, the monochromatic singer-songwriter recently self-liberated from "the Diamonds" portion of her stage name—about the fierce production of her new album, *Love + Fear*. "I kept saying to my producers, 'You have to go harder on the drums. Don't be scared!'" It was advice she also took for herself after suffering a creative "meltdown" that sparked a two-year hiatus. "I faced my own fear," she says of the mind-clearing musical break that served as the thematic foundation for the project, her first since 2015's rock-influenced *Up Frost*. "Accepting and addressing that uncertainty is part of the beauty of living. You can't have love without pain and vice versa." But *Fear*'s "bangers" serve as confident armor, and Marina uses them to rise above despair instead of glamorizing it as she's done in the past. "You can make helpful, meaningful art without being self-destructive," she observes, crediting a new grounded perspective for her inspirational lyrics about karma, joy, and following your instincts. "It's despite the spaces,ippable vibe separating it from [her work], 'With all a burn, there's no invention,'" stresses Marina. "It feels simple and natural."



TAYLOR-MADE FOR VEGAS

The beloved singer-songwriter was once leery of playing a Sin City residency. Now James Taylor, 71, is rolling the dice on one at the Colosseum at Caesars Palace through May 11. BY SARAH KODAK

REEDER'S WILHELMINA FESTIVAL

"The artist behind such finely crafted hits as 'Carolina in My Mind' and 'Sweet Baby James' knows he's probably isn't the first that comes to mind when picturing the grit and cacophony of Las Vegas. But, he says, Garth Brooks recommended that I play it. He thought 'I'll love it.' Taylor was admittedly skeptical: a Vegas snob forever, for sure. Rock 'n' roll, Vegas definitely had a very specific connotation." —M. J. ORTIZ "Was something that folk and pop artists [in the late '60s and early '70s]

were distancing but selves from." Yet time, image, and headlines change. Also, the number of people living in Vegas has exploded over the last 50 years. "It's not just the Strip," he says. "There's an actual population there and it's just an excellent place to put on a show."

THE REEDER SWEET BABY JAMES

"Basically we've worked up a set that's a little retrospective—there's always an element of that to all of my shows, a reverence that just acknowledges that people want to hear the hits," he says. "It's an opportunity to

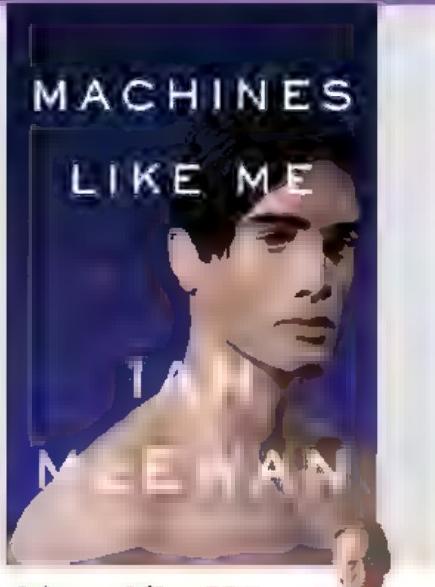
really put on our most elaborate and complete presentation. This particular swing is something we've been perfecting over the past couple of years."

THE MALE FESTIVAL CAROLINA IN MY MIND

"He may be in Vegas, but don't expect Taylor who is at work on a new album of standards—to be putting \$500 on black." "I think the excitement that most people experience when they've got a jewel and they're waiting to see whether or not it comes through for them, that just leads to anxiety for me."



Books



Machines Like Me

BY
IAN MCQUEEN

PAGES
533

GENRE
Fiction

REVIEW BY
Jeffrey Eugenides (Lead Books)

OURS IS A CLASSIC STORY NOW: WE HAVE SO MANY of us become with our myriad personal devices—the buzzing smartphones we cradle in our palms like firstborn, the ever-tongue-disembodied voice of the GPS that guides us home? And how close must we already be in 2019 to mass-market fully realized artificial life?

In his uneven but intriguing new novel, England's roiling man of letters imagines a speculative world in which that reality has already come to pass, albeit only in prototype. One of these brand-new androids belongs to an amnesiac Brit named Charlie Friend, and though his "Adam" can't stand in the rain or operate a chain saw unsupervised, he's still a marvel: bright-eyed, square-jawed, able to absorb the works of Shakespeare in a single evening, pen its own haiku, and play the stock market with usually spectacular results. At first, Charlie and his girlfriend are enthralled by their new toy. But then Adam begins to manifest major glitches—among them an unmistakably human penchant for sadness, duplicity, even romantic love.

Readers have come to expect certain things from Ian McEwan: master of the streamlined novella, eternal enemy of the wasted word. He goes on longer and altogether here, digressing into tech-manual esoterica and secondary wants. For reasons that never become entirely clear, *Machines Like Me* is set in an alternative 1982 London. Classics Tolstoy novels have new titles; the Beatles have finally reunited in midlife. JFK survived a long ago assassination attempt in Dallas. And maybe most germane to this story, the brilliant code-breaker and computer logician Alan Turing has, instead of being chemically castrated for his homosexuality and dying in obscurity, survived and thrived as a sage of the modern age. But when the narrative ticks, it hums: a searching, sharp intellect, and often deeply disconcerting pose through the *Black Mirror* looking glass—and all the promise and peril of machine dreams. ■

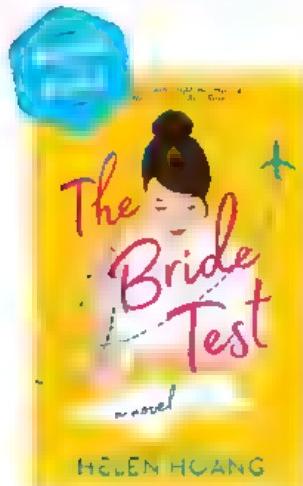
SWORD & SORCERY



The Peacock Emporium by John Mayers | \$16.99 | 400 pages | ISBN 978-0-312-55001-2 | © 2019 Amazon.com, Inc. or its affiliates

BETWEEN THE LINES

- **The Boys Treatment** Prince's memoir, *The Boys*, which features his own unfinished manuscript and unseen photos and notes, will be published on Oct. 20.
- Mueller time! In their first weeks in release, various editions of *The Mueller Report* took up the top three spots on Amazon's best-seller list.



The Bride Test

BY Helen Hoang

PAGE 295 | CELESTE ROMANCE

REVIEW BY David Corrfield (DavidCorrfield97)

► FOR ONE STOP EDLYTER TO ALL about the pre-wedding drama supposed "death" of the rumour, look to Helen Hoang. Last year her fizzy debut, *The Rice Quotient*—a reverse-ish *Pretty Woman* about a tech whiz named Stella who falls for the escort she hires to teach her the ways of sex—affirmed the genre's durability, pitting fresh characters and dicey conflicts into an always satisfying formula. Her encore, *The Bride Test*, is even better.

Hoang's books are tenderly personal. The

author, diagnosed with autism spectrum disorder in 2016, put an autistic heroine, Stella, at the center of *Kiss*; a minor character from that steamy novel named Khoa, also on the spectrum, gets swoony leading man billing in her follow-up. Hoang is a sensitive writer, but also a very funny one. Her characters' distinctive, prickly personalities yield tension and severe misunderstandings—equally silly and sweet and heartbreaking—the kind that great rom-coms are made for.

Bride alternates between the perspectives of Khoa and his love interest, Estee, who is based on Hoang's mother (see sidebar). As the novel opens, Estee is living in the slums of Ho Chi Minh City, making ends meet as a new single mother. Khoa's mother is also in town, to find a wife for her son... fearing he "doesn't know how to find [one] himself." She makes pointed small talk at Estee's place of work and soon Estee accepts her offer to go to California for a summer, live with Khoa, and woo him as they attend family weddings and try settling on a domestic routine. (Estee can also search for the American father she's never met, who may live in Berkeley.)

There are so many good things about this book. The plotting is tight. The romance unfolds in irresistible familiar beats. The set pieces range from perfectly comic—Khoa bewildered, watching Estee chop down his tree with a meat cleaver—to erotic, the heat between the couple luxuriously recorded on the page. But the best scene, in which Estee gives Khoa a haircut, is a true marvel. It's the diction, he tells her he's autistic, he vehicles her in gentle movements, how to trust him, how to touch him. Once upon a time, a hero like Khoa couldn't be the sexy romantic hero. Finally, he's the guy of the girl's dreams. ■■



CATCHING UP WITH

HELEN HOANG

The 36-year-old author of the breakout *The Rice Quotient* describes her latest as "Green Card meets *Four Weddings and a Funeral*...with autism." BY MARILYN STILINER

Why did you make Khoa from *The Rice Quotient* your hero? While researching, I ran across a Website saying autistic people are heartless. That made me really angry because it is not true. Who was born from that feeling of injustice. Would love for someone on the spectrum to read this and feel validated.

The heroine, Estee, is based on my mother-in-law. When I was growing up, my mom told us her refugee story: how she escaped from Vietnam. It takes a massive amount of bravery, but starting over in a foreign country is something else entirely; it might be even harder. wrote this book with a fire in my heart... wanted badly to humanize immigrants.

She recently passed away. Does the book resonate more now? It's become my mom's book. It reminds me of how strong she was and how much she loved all her kids. It brings me back to the conversations I had with her while we were drafting the book. I'm hoping, over time, it will erase the memory of what she was like at the end, and when I will only see the good parts.

BOOKS OF MY LIFE

MOLLY RINGWALD

The actress and writer, 51, translated the sexy French queer romance *Life With Me* by Philippe Besson. Here, she reveals her literary inspirations. BY DAVID CAMPBELL

From teen idol to literary force, Molly Ringwald has now published three books, as well as many essays in *The New York Times*, coming off her latest greatest literary challenge—translating Philippe Besson's *Life With Me* (known as the French Brokeback Mountain). She spoke with EW about the books that have influenced her.

MY FAVORITE BOOK AS A KID

My mother read books to me and my siblings and would hide one book at a crucial moment so we couldn't read ahead. The first time I remember being entirely engrossed in a book was [in] *Mrs. Frisby and the Rats of NIMH*. When we were old enough to read on our own, I was obsessed with the books of poetry by Shel Silverstein.

A MUSICAL THAT MADE ME CRY

2 Don't Look Now (1973, starring Julie Christie).

IF I HAD TO READ IT IN BED, I'D CHOOSE

Literary fiction; suspense books about people that attempt to unravel the complexity of the human psyche in a profound and original way.

A FILM I'VE BEEN TRYING TO REWATCH LATELY

None. Although there are many

I read but haven't managed to yet. *Moby-Dick*, *Don Quixote*,

THE LOST BOY (1987), *MAJOR LEAGUE* (1989), *THE ROSE* (1989)

The writing of E. L. Doctorow, *Suddenly a Knock on the Door*.

always makes me laugh [his books are] not written for kids but find that they are easily digestible. I recently read his story "Legend" to my 9-year-old son in an attempt to keep him off of the computer for a while, and he loved it.

The book I've reread, *Life With Me*, made me cry every single time I worked on it.

A BOOK I'LL READ AGAIN AND AGAIN

[2] *Meat* by Maggie Nelson

A DRAMA I'LL NEVER GET OUT OF

Michel Houellebecq's *The Elementary Particles*. I'm a little surprised and disappointed that like his writing myself,

A VILLAIN I'LL LIKE

Mary Oliver, *Grief Tales*, and [4] *Walt Whitman* come to mind.

MY BOOK I AM MOST POKED AT BY WRITERS

My second book—a novel called *When It Happens to You* (2012).

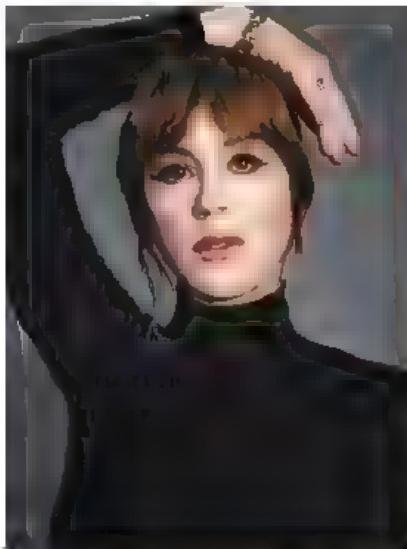
IF I HAD TO REWATCH ONE

I think probably Raymond Carver ([5] *What We Talk About Love*), because reading his writing at a relatively young age—7 or 8—inspired me the most to write myself.

WHAT I READ NOW

Proust's Duchess by

Elizabeth Strout





The Flight Portfolio

BY Julie Orringer

PAGE 555 SECRET Historical Fiction

REVIEW BY Leah Greenblatt @Leahfbats

IN HER DEBUT NOVEL, 2014's lauded Holocaust epic *The Immortal Bridge*, Julie Orringer made fiction feel almost unbearably real; in her lush-to-overflowing second, she returns to the same era, but finds her hero in the margins of history: Marian Fry, an obscure American who almost single-handedly took on the task of saving Europe's creative brain-trust—the Jews, Surrealists, and general insurrectionists whose "degenerate art" displeased the Nazi party, and by extension the Vichy government that marched under their thumb in occupied France.

There's all kinds of fraught evasiveness and subterfuge in Orringer's meticulously researched recounting: hives, smuggling, skin-of-the-teeth escapes. And a gorgeous sense of place, from the burning, lawless port city of Marseille to the idyllic country villa outside it that doubled as a hideout for luminaries like André Breton and Marc Chagall. But it's the sweeping gay romance at its center, and the daily moral quandaries of Fry's job—how is one life more worth saving than another?—that make the book's more familiar elements feel new; it's classic storytelling through a transgressive lens. *Portfolio* offers a testament to something nicely old-fashioned, though, too: the enduring transformative power of art, and love, in any form. —

NEW & NOTABLE

Your guide to the buzziest books right now

PROSE.ENTHUSIASM.COM
For reviews, author interviews, and publishing news, head to prose.enthusiasm.com

APOCALYPTIC VISIONS

A BOY AND HIS DOG AT THE END OF THE WORLD

BY R.A. FLETCHER, \$25.99, HARPER

Fletcher's suspenseful, atmospheric tale imagines a near-future in which our world is in ruins. Young Griz traverses the treacherous landscape where his beloved dog is stolen—in an adventure soon punctuated by a gut-punch twist.

EMILY ETERNAL

BY M.G. WHEATON, \$21, HARCOURT

Next year's most fascinating character in recent memory, designed to help young process trauma finds a daunting task awaiting her when the sun begins to die.

TRUE STORIES

ALL THAT YOU LEAVE BEHIND

BY CRISTIE CARR, \$26, HOLT

The documentary filmmaker and daughter of the late, great *New York Times* journalist David Carr reviews their lifetime of correspondence. In which they shared nearly 2,000 items of communication in total, and unpacks their mutual addictions and challenges with subtlety.

THE MOMENT OF LIFE

BY MELINDA GATES, \$26, RANDOM

In her first book, the woman behind the world's largest philanthropy explores how empowering women changes the world. It's part memoir, part call to action.

SAVE ME THE PLUMS

BY KATHARINE C. WENGER, \$24, HOLT

The iconic food writer looks back on her time as editor in chief of Gourmet magazine and the evolution of foodie culture, while also sneaking in some irresistible recipes.

ACCLAIMED FICTION

SPRING

BY VALERIE SMITH, \$26, HOLT

Smith has been generating superb reviews for her seasonal quartet of novels over the past few years; this third installment touches on current issues such as Brexit in its political exploration of global xenophobia.

REVOLUTIONARIES

BY JOSHUA FURST, \$26, RANDOM

Coming off his celebrated debut, *The Sabotage Café*, Furst tours the wild, radical '80s in this ambitious novel, telling the story of Fred Snyder and his father, Lenny, the counterculture's notorious acid pixel.

REVIEWS BY JULIA BROWN, ERIN HARRIS, THEO HALL, JENNIFER HORN, HELEN KLEIN, JESSICA LEE, JEFFREY LINDNER, AND JULIA SUDOL. IN MARCH 15 INTO SOMETHING NEW, THE 10TH EDITION OF MCGRAW HILL'S COMPANION FRIENDS SOURCE, 240 PAGES, \$16.99, AT 1000+ BOOKSTORES. VISIT PROSE.ENTHUSIASM.COM FOR DETAILS. IN ADDITION TO THE 1000+ BOOKSTORES, THE 10TH EDITION IS ALSO AVAILABLE AT AMAZON.COM, BARNESANDNOBLE.COM, BOOKAMERICA.COM, BOOKS-A-MILLION.COM, FOLIOBOOKS.COM, IBOOKS.COM, KOBOLDPRESS.COM, LITERARYWORLD.COM, OVERDRIVE.COM, PAPERBACKSWORLD.COM, REEDBOOKS.COM, WHSmith.COM, AND WORLDBIBLIOGRAPHY.COM. PLEASE USE OUR WEBSITE, PROSE.ENTHUSIASM.COM, TO PURCHASE YOUR COPY. THIS EDITION IS PRINTED ON RECYCLED PAPER AND IS PROUDLY RECERTIFIED BY THE CARB-CERTIFICATION PROGRAM. © 2017 PROSE ENTHUSIASM. ALL RIGHTS RESERVED.



TWEEK'S
HITS &
MISSES

The Bullseye

BY MARIO SNEIDER @MarioSneider



Here's lookin' at you, kid.



Jason Momoa shaves beard, finally fitting in with the other hairless Aquarions on high school sports teams.



Musical *Oktafarm* to become TV series, which can best be described as "Toy Story" except about neither of those things.



Camila Cabello to play Cinderella, having previously demonstrated her ability to effectively duet stepsisters

We should've seen the red flag when the title didn't end in "Adventure."



"Randir" episode button may be coming to a streamer near you. Yes, most shows will be chronologically and narratively declaimed, but at least *Westworld* would finally make sense.



Fran Drescher, Rachel Bloom teaming up on mystery *The Nanny* project. Whatever it is, we're so flabbergasted.



Homecoming, or A Tale of Two Hoodies



We love Lizzo like Lizzo loves Lizzo.



It was so generous of Sarah and Lisa to volunteer to take the photo!



Each one of us is a hero, an athlete, a basket case, a princess, and a criminal. Does that answer your question? Sincerely yours, The Avengers.



Wendy Horrigan to play Archie Bunker, which is crazy news for anyone who remembers a time when he was basically already Next-level.

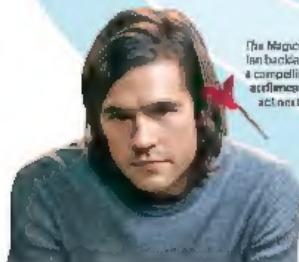


Chip and Joanna Gaines launching their own network. Really, they just took HGTV but gave it a bigger master and opened up space in the kitchen.



We were hoping for *The Rise of Jar Jar*, but *Skywalker* will do.

NCIS renewed for season 11. Only 83 years to go until "NCIS" viewer's age.



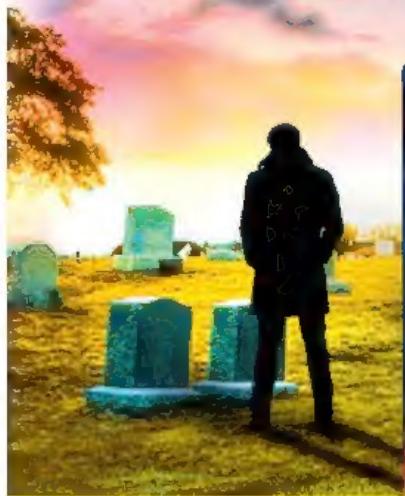
The Magician's sparks for backlash, making a compelling case for audience vanishing act next season.



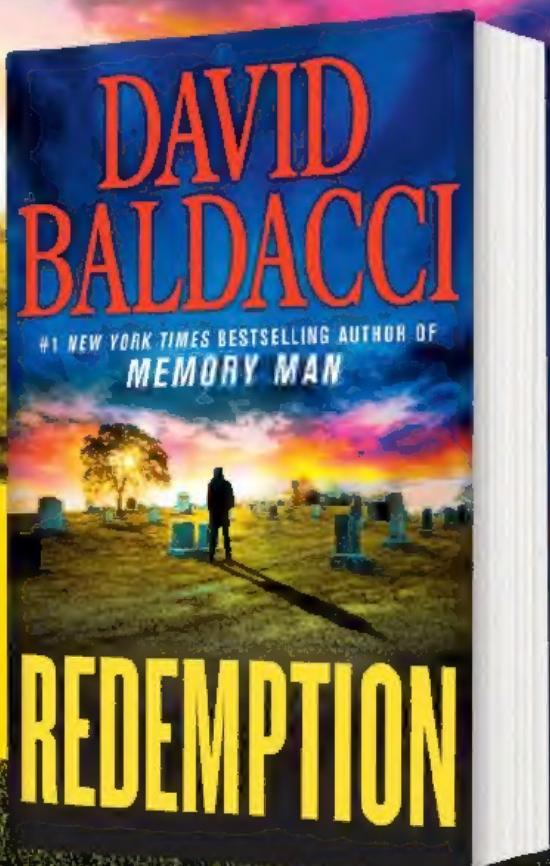
Simon Cowell's new mansion reportedly haunted by hot ghost of ancient Roman emperor's gay lover—who, we're assuming, is not happy about getting cut during *Hollywood Week*.

FROM THE #1 NEW YORK TIMES BESTSELLING AUTHOR OF
MEMORY MAN

MURDER IS A MIND GAME.



To clear an innocent man and stop a killer, Amos Decker—the Memory Man—must return to the first murder he ever solved: Did he arrest the wrong man all those years ago?



DAVIDBALDACCI.COM

Available now in hardcover, ebook, audio, and large print

hecto

8
HACHETTE
BOOKS

GINA RODRIGUEZ

BRITTANY SNOW

DEWANDA WISE

GETTING IT. TOGETHER.

A NETFLIX FILM
SOMEONE GREAT

WATCH NOW | NETFLIX

© 2017 Netflix, Inc. All Rights Reserved.